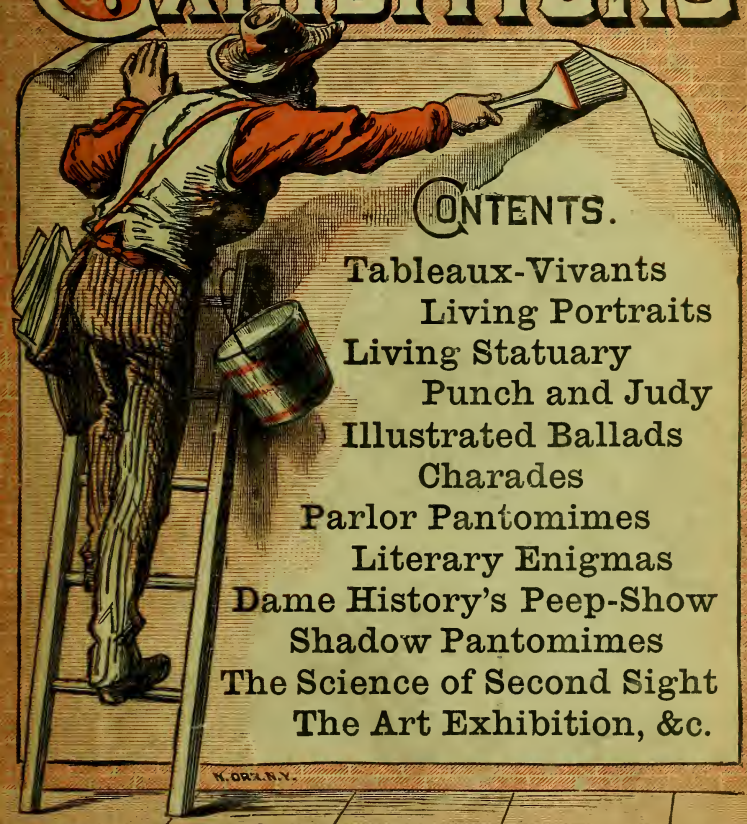
...EK'S PARLOR EXHIBITIONS

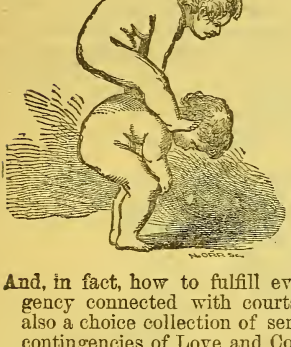


CONTENTS.

NEW YORK:
Dick & Fitzgerald, PUBLISHERS.

The Art and Etiquette of Making Love.

A Manual of Love, Courtship and Matrimony. It tells



How to Cure Bashfulness;
How to Commence a Courtship;
How to Please a Sweetheart or Lover;
How to Write a Love-Letter;
How to "Pop the Question";
How to Act Before and After a Proposal;
How to Accept or Reject a Proposal;
How to Break off an Engagement;
How to Act After an Engagement;
How to Act as Bridesmaid or Groomsman;
How the Etiquette of a Wedding and the After-Reception Should be Observed;

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Redowa and Redowa Waltz.
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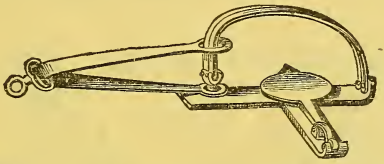

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NEW YORK:
DICK & FITZGERALD, PUBLISHERS,
No. 18 Ann Street.

PREFACE.

THE primary aim of this additional contribution to the already existing fund of Home Amusements is to provide materials rather more pretentious than the well-worn routine of Dialogues, Charades, Impromptu-Charades, etc., and, by the introduction of Stage effects and other embellishments, to afford increased gratification to the sense of hearing by appealing at the same time to the sense of sight.

Exhibitions of this nature necessarily involve more or less preparation and elaboration, but the results attained will amply repay the efforts spent on them; and the further object of this work is to show how the varied list of entertainments contained in it can be arranged and carried out so as to obtain the best success with the least amount of outlay of time, trouble and expenditure.

The Compiler is indebted for much that is practical, both of matter and detail, to the good offices and experience of G. B. Bartlett, Esq., whose name is widely identified with some of the most effective and successful exhibitions of this nature. The following prominent features in the contents of this book are either directly from his pen, or mainly derived from him, with additions and adaptations of minor importance:

Tableaux, simple and elaborate; Living Portraits; Living Statuary; Illustrated Ballads; Parlor Pantomimes, and Charades. In

some of these a few new subjects and illustrations have been added to the original matter, and in the Pantomimes, the descriptive action has been re-arranged and put in dramatic form for the purposes of greater precision.

The Illustrated Ballads form a very pleasing and effective exhibition. The text of the ballad is read or sung, while the tableaux, illustrating successively each "situation" as it occurs, are displayed at the proper moment.

The Living Statuary, in imitation of marble groupings, opens a wild field for artistic taste, and, when rightly managed, presents one of the most elegant and effective art exhibitions.

The remaining articles, both dramatic and spectacular, are original, and all thoroughly described in every point of detail necessary to render their performance entirely successful.

The humors of the "Art Exhibition," are culled from the best and most telling "collections" that have hitherto been exhibited, introducing a number of new and original features.

The Wonders of Second-Sight, so incomprehensible to those who have witnessed its marvellous and apparently supernatural effects, are explained in a condensed form from an article in "Scribner's Monthly," and the surprising effects produced are now only limited by the ingenuity and powers of memory possessed by the operators.

The greatest care has been exercised in the selection of the exhibitions and amusements for this work; and combined with much that is elegant and instructive, the humorous element forms a marked feature in its contents, while nothing has been admitted which would jar on the sensibilities of the most fastidious.

CONTENTS.

DICK'S

PARLOR EXHIBITIONS.

PARLOR TABLEAUX VIVANTS.

Preparing the Stage.

The arrangements for an evening's performance of *tableaux vivants*, or living pictures, afford a scope for almost unlimited expenditure, or may be made effective and pleasing at comparatively trifling expense. We quote the following general directions from an article on the subject in a popular work on Parlor Amusements: *

"Where the means will allow, a platform stage, with foot-lights and some scenery, is the most desirable; but if this cannot be managed, a parlor with folding-doors will make an excellent stage, while the other parlor, opening into it, makes an appropriate auditorium. In either case the following directions will be found useful in the arrangement of stage, scenery, furniture, curtains, background, costumes and light.

"It must be borne in mind that a *tableau vivant* is a *living*

* What Shall we do To-night? Published by Dick & Fitzgerald, New York.

picture, and is intended to resemble, as closely as possible, a painted picture upon a large scale. Artistic rules and taste are therefore invaluable in their direction, and the stage-manager should have an eye for color, graceful grouping, and general effect. Light and shadow, bright and sombre coloring, must be contrasted and combined to make the pictures perfect.

"The first requisite is a frame, which must fit exactly into the front of the stage, whether this is a raised platform, or merely a parlor. Four pieces of wood, an inch thick, and about one foot in width, are neatly joined at the corners, and over the entire open space is fastened a coarse black lace, through which all the pictures are to be seen. The wooden frame must now be covered with glazed cambric, bright yellow in color, which is drawn tightly over the wood and fastened securely, being neatly drawn over the edges. At regular intervals fasten large, full rosettes of the cambric. It is a great improvement, though not necessary, to mix black with the rosettes, and carry a narrow strip of black all round the inner and outer edges of the frame. Upon the inside of the frame fasten several curtains of colored gauze, blue for ghostly scenes, and rose-color for fairy scenes. Arrange these so that they can be lowered or raised easily when required. The frame is now ready to put up.

"If you have a pair of full, handsome crimson curtains, they are very effective placed upon a bar inside the frame, about one foot from it, and looped at the sides, high enough to clear the heads of the performers. The drop-curtain (to be raised and lowered) should be hung about two feet from the frame on the inside.

"When your frame is up, fasten at the sides and top rods with gas-jets; or, if gas is not available, lamps should be located, at regular intervals, to light the tableaux.

"The frame now being ready, stretch across the sides of the stage and background dark gray or brown muslin, or woolen cloth, so as to shut out all objects behind the frames.

"The best arrangement for a background is to stretch a strong wire down each side of the stage, and another one across the back, from which the dark muslin or woolen curtains hang down, forming a complete enclosure behind the frame. The wires should be placed so as to leave free passage on each side of and behind the enclosure, and furnish a space, out of sight of the audience, for putting away furniture and properties, etc., when not in use.

"If the parlor is used as a stage the floor should also be covered with plain dark cloth, that can be removed when the scene requires a parlor carpet.

"It must be remembered that carpet and background must be of woolen material, or *unglazed* cotton. Any material that will shine in a strong light will ruin the effect of a tableau. Woolen is by far the best, as it completely absorbs the light, and hangs in uniform folds.

"In grouping, the colors must be very carefully selected to prevent either glaring or gloomy effect. Often a piece of gay drapery thrown over a chair will enliven a picture where all the figures are in the dark evening-dress of a gentleman of the present day, but where ladies are grouped their own dress is usually sufficiently bright.

"Never bring two bright colors against each other. If they are necessary in the same group, introduce between them some white, black, or neutral-tinted drapery. If they are light as well as bright, use gray or brown to harmonize them.

"White should always be sparingly and judiciously used in tableaux, and should be of either very glossy fabric, or very thin material, as tulle, book muslin or lace. Thick white material, like lawn, marseilles or piqué, is not effective in tableaux.

"The arrangement of color in tableaux must be governed by the same rule as in painted pictures, and it must be borne in mind that not only the personages who are grouped for the picture are to be considered, but the accessories and back-

ground will also strike the eye of the spectator at the same time."

Simple Tableaux Vivants, and Frame Pictures.

We will now give a few plain directions by which effective scenes can be arranged in any room with but little trouble or expense.

NECESSARY MATERIALS.—Ten wooden boxes of various sizes.

Two half-length picture frames.

Twenty feet of annealed wire.

Two dozen curtain rings.

Twelve large lamps, or a gas-rod twelve feet long, with fifteen five-foot burners inserted at regular intervals upon it.

Six yards black tarletan-muslin.

Some narrow pine boards.

THE STAGE AND FRAMES.—If the room has no folding-doors, a thick curtain or bed-quilt must be contrived to draw across the room at one end, leaving a space about fifteen feet deep for the stage. This space is draped with curtains of maroon or dark-colored stuff, by stretching wire across the sides and back of the stage near the ceiling, and hanging them by means of rings firmly sewed upon the upper edge of the cloth. This will form a square room draped all around, except in front. Then procure four upright pieces of narrow board, just the height of the room, for posts; screw two of the posts, one on each side, on the back of each frame, so that when each frame is raised upright upon its supporting posts, the bottom of both frames will be four and a half feet from the floor. Set the posts, with the frames upon them, upright, two and a half feet in front of the back wall, and secure them, leaving a distance of four feet between the frames. Then nail four strips of

board five inches wide, to form a larger frame between the two smaller ones; the dimensions of the large frame are six and a half feet in height between the top and bottom strips which from the frame; the width, four feet, the same as the distance between the two smaller frames, and the bottom strip two and a half feet above the floor.

When this is completed, it will present the appearance of a large frame between two smaller ones.

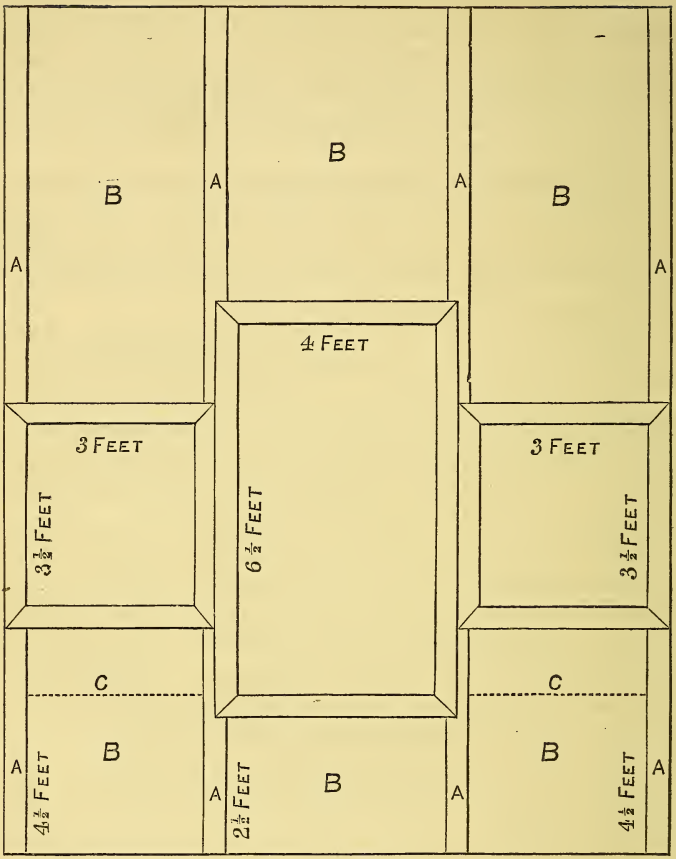
Cover all the space above and below the frames with cloth of the same color as that upon the back wall, so that the frames will appear to be hanging upon the wall.

Behind the frames, erect a platform two and a half feet above the floor, upon which the performers are to stand.

If gas is available, fasten a rod, with burners upon it, over the top of the curtain or folding-doors. The best way is to make for it a shelf supported upon two posts about eight feet high. Over the burners, and behind them, tack sheets of common tin, bent so as to throw the light down. If you cannot get the tin conveniently, fasten behind the burners a white sheet, which will serve the purpose very well. If the curtain does not come to the ceiling, a shawl or thick cloth must be put above it, so that the light cannot show over the curtain into the darkened room where the audience sit. When gas cannot be had, and kerosene-lamps are used, holes must be made in the board to fasten them firmly in their places.

Next make a veil of black tarlatan-muslin large enough to cover the space before the folding-doors or posts which support the curtain.

The construction of the frames will be clearly understood by examining the diagram on the next page, in which all the details of measurements and the relative positions of the frames are very plainly exhibited in skeleton form, previous to applying the covering which hides all of the construction except the three picture frames.



PLAN FOR THE FRAMES.

A A A A, four posts set upright from floor to ceiling, two and a half feet from back of stage, and at distances apart marked on diagram.

Spaces marked B to be filled in with material to match the drapery back of stage.

Dotted line C is the raised platform behind the three frames upon which the performers stand.

Faith, Peace and Glory.

Construct a cross of board, six inches wide and about seven feet high, the cross-bar being two feet six inches long. Cover the cross with white paper or muslin, and nail the foot of the cross against the back of a box to serve for a pedestal, and also covered with white. The box and cross are placed in the back centre with another box of the same size behind it, so that the foot of the cross will appear to be inserted in the centre of the pedestal.

FAITH stands upon the pedestal, her right hand resting on the bar of the cross, and her left hand around the staff, or upright portion of the cross.

PEACE lies at the foot of the cross holding a white dove in the right hand; the drapery of Peace and Faith can be made of cotton sheets.

FAME stands in the foreground on the floor holding a large trumpet; her dress is made of turkey red, plaited in front and falling in plain folds to the feet. For this scene a chant may be sung.

When the audience have seen enough of this, lower the curtain. The assistants rapidly clear the stage, draw away the curtain which hides the picture, and, in one minute, the audience behold, to their astonishment, a set of tableaux. In one frame,

Milton at the Age of Ten,

by a girl with a round face, and light, wavy hair falling upon her shoulders in front, flat-top cap, pointed paper collar, velvet basque; in the other corresponding smaller frame,

The Pride of the Market,

a dark-haired young lady, rustic hat, white waist, bodice cut out of red flannel; she holds on her left arm a basket of apples, and in her right hand the largest apple of all. In the centre, or large frame, we have

Rebecca at the Well,

a tall, dark-complexioned girl, in loose, flowing white robe, fastened at the waist by a red girdle. Hair hanging loose over her shoulders. She stands with right foot slightly advanced, erect, with a red water vase poised upon her head, and steadied by her uplifted right hand—her left hand resting on her girdle.

Throw light from the left side with a common reflector. Turn the light on at top, and the pictures look as if they were painted.

In order to vary the entertainment, the next will be a comic scene:

Love's Disguises.

A pretty girl in calico is washing at a tub at the right side of the stage; a fop is looking at her through an enormous eye-glass; he is dressed showily, with white hat and cane. In the next scene, the maiden is sitting on a chair in the centre, and a cunning little Cupid aims his great tin bow at the fop from the wash-tub.

In the meantime, the assistant has filled the frames again, and when the curtain is again raised, the audience behold

Catawba, Little Nell and her Grandfather,

and LITTLE BO-PEEP. Catawba holds a glass half full of vinegar; light flowing hair, white dress, with grape-leaves. Bo-Peep; high sugar-loaf hat made of red paper, calico dress tucked over red petticoat; holds a crooked cane. Nell; calico dress, broad hat. Grandfather leans on her shoulder, cane in right hand. And then

The Roman Girls at the Shrine of St. Agnes.

The saint, in white, stands in the large frame; before her on the stage two boxes covered with a sheet form the shrine, on which stands a cross, made of unpainted wood, two feet and a half high. One dark Roman girl holds a wreath of flowers over one arm of the cross; another kneels at the other side, passing to her a basket of flowers; a third kneels in prayer at front of stage, telling her beads; a fourth stands in the corner of the stage at back, holding a sheaf of straw. Dress: black, brown or red skirts; black bretelles over white waists; long white towels on heads, folded three times the longest way, and placed flat upon the head leaving the rest to hang down behind. Concealed singers sing "Ave Sanctissima."

The next picture is,

Yes, or No.

A young lady stands with her left side and profile to the audience. Her left hand is behind her, holding a letter. In her right hand is a pen (quill is preferable), the feather end between her lips, and her face deeply meditative.

By this time the audience will be ready for something to laugh at, so we will have a French Peasant Scene, entitled,

Ignorance is Bliss in Three Scenes.

SCENE FIRST.—At the left of the stage, an OLD LADY is asleep in a high chair. She is dressed in black, or in any plain dress; wears a white apron, and has a white shawl folded across her shoulders; also a high cap and spectacles, which have fallen upon her nose. At the right, a GIRL sits at the spinning-wheel. She has on a bright, short skirt, white waist, red or black bodice; on her head a cap of lace gathered in a rosette with very long ribbons streaming from it; on her arms she has three ribbons, one at two inches above the wrist, the next below the elbow, the third near the shoulder. A YOUTH is kneeling at her feet, holding her left hand. She looks archly at him, regardless of the unconscious grandmother. The youth has ribbons upon his arms like the girl; he has no coat on, but bright suspenders joined in front with two bars.

SCENE SECOND.—The lovers remain as before, except that the grandmother has wakened, and is just raising her broom with the intention of waking the young man also.

SCENE THIRD.—The grandmother holds the lovers apart at arm's-length by grasping one ear of each. The girl is crying at the left side, and the youth at the right of grandmother looks sheepishly down, with his finger in his mouth. Next, draw away the back curtain again, and show more pictures which the assistant has had time enough to prepare.

In the centre frame stands "A Gleaner." In one small frame, a child with a red cape over her head, and a little basket in her hand, personates "RED RIDING-HOOD;" and in the other, "A MARCHIONESS."

The next tableau in this series is

The Angels' Whisper.

FIRST SCENE.—In a cot-bed, two little children are sleeping. One angel lifts the quilt at the right corner of the bed; at the

head, another angel, with clasped hands, is smiling upon the sleeping babies; behind the bed, upon a box in the centre, stands a third angel, with hands extended in blessing; the fourth angel kneels in prayer at the foot of the bed.

In the SECOND SCENE, the little child who lay in front of the bed is kneeling; the highest angel places her left hand upon the child's shoulder, and points up with the right. The other angels turn and look in the same direction. The children are dressed in night-gowns, the angels in white muslin; their wings are made of a wire frame four feet long, in rough imitation of the shape of a bird's wing, and are covered with coarse muslin; the two wings are fastened together by a band of tin five inches long, pierced with holes for the elastic which confines them to the shoulders.

Charity.

Centre of foreground is an old BEGGAR MAN, with a crutch, dressed in ragged and dirty uniform. One leg is tied up with bandages, and held bent at the knee, as if from a wound. One arm holds his crutch, while he holds his hat extended in the other hand. He stands profile to audience.

Right of foreground, a LADY stands, facing audience, with a CHILD in her arms. The lady wears a rich morning dress, and lace cap. The child is dressed in white. The lady looks pityingly at the old beggar, while the child, leaning forward, is dropping a coin into his hat.

LIVING PORTRAITS.

An arrangement, similar to that for the foregoing portraits, can be made to represent full length impersonations.

A frame six feet high and three wide, is fastened to two uprights, the bottom of the frame being six inches or a feet above the floor, and the space around the frame masked by drapery; the visible portion of the wall behind the frame being of the same material. A flat box or platform behind the frame, for the impersonators to stand upon, level with the upper edge of the bottom of the frame, should be covered with crimson or green cloth. Close in front of the frame, curtains are placed, extending across the entire room, and made to open in the centre so as to expose the frame only.

Persons dressed in imitation of historical or fancy portraits, standing in the frame, one at a time, will have a very good effect, the front curtain being closed between each portrait.

The representations may be made still more effective, perhaps, if they be made illustrative of, or incidental to, some dramatic performance enacted in front of the curtains. The following sketch will illustrate this, and serve to give some idea how it may be managed.

Art and Artifice.

CHARACTERS.

ANGELO EASEL, a portrait painter.
MR. PLIABLE, his wealthy father.

SCENE.—*A painter's studio. A table, left, on which are brushes, palette, sketches, etc. Centre of back are curtains to part in*

the middle. Behind the curtain a tall picture frame. An old sofa or settee, with mattress on it; right.

(Enter ANGELO, *left, disguised as a Yankee, followed by* PLIABLE.)

PLIABLE. So, this is my erratic son's studio?

ANGELO (*speaking with a Yankee twang).* Yes, sir; this is, or was, our studio, bed-chamber, bath-house, picture-gallery, parlor, kitchen, library, dining-room and drawing-room.

PLIABLE. And you were in his employ, eh?

ANGELO. Yes, sir-ee; and a univarsel humanater crittur I was, too; I fetched colors, ground paints, peddled picturs, fed his kitten, made his bed *(pointing to settee)*, slept in it when he didn't, went to market when there was any money, went without when there wasn't, cooked his victuals when there was anything to cook, and helped him to fast when there wasn't.

PLIABLE. And do you mean to say that my son's mouth lacked a meal?

ANGELO. Yes, and it made him look quite mealy-mouthed, too, you may well cal'ate.

PLIABLE. Well, where do you suppose he has gone to?

ANGELO. Gone to Europe, I reckon, where he can get a little more to do, an' a good deal more for doin' it; an' where he hopes to find more patrons an' more of a pappy.

PLIABLE. More of what, sir? Zounds! what d'ye mean? Haven't I given him hundreds upon hundreds of dollars to enable him to pursue his favorite study, and become an Angelo the Second, and, after all, what has he done? I don't see a solitary painting! No, not enough of colored canvas to stop up the pipe-hole over my mantel-piece.

ANGELO. Very true, sir; we don't show that to everybody. Just you stay here an' look when I draw an' close up yonder little pieces of calico (*pointing to curtain*), an' I cal'ate I'll make you open your eyes. (*Aside.*) And I hope your pockets,

too. *(To* PLIABLE.*)* I'll show you what he's painted. *(Goes behind curtains.)*

PLIABLE. I shall be happy to hear of it, and still happier to see it.

(The curtains part and discover ANGELO, *who has changed his appearance entirely, standing in the large picture-frame.* PLIABLE *starts in astonishment, takes out his spectacles, rubs them with his pocket-handkerchief, and gazes in admiration.)*

PLIABLE. Why, bless me! Why, that's really as natural as life, and—

(Curtain closes. A succession of pictures are in like manner represented by ANGELO, *assisted by ladies, gentlemen and children; the subjects or characters assumed being left to the taste and resources of those assisting, either historical, comical, or fanciful. All should be in complete readiness, to avoid delay, so that the curtain, which is closed during each change of subject, may be raised again in a moment. The intervals, while the curtain is closed, are filled up by* PLIABLE'S *remarks, critical or commendatory. The last picture is that of* ANGELO *in his proper costume as an artist, with brush and palette, in the attitude of a painter.)*

PLIABLE. Eh? What! Why, bless my soul! if the dear boy hasn't painted his own portrait to the life. What genius! What industry! What a triumph of art! If the original were only as near to me now, I'd give—I'd give the half of my fortune.

ANGELO *(springing out of the frame).* And I'll take it, father, on the instant.

PLIABLE *(starting and trembling).* A miracle! What! a living picture? Here, here, Joshua, where the mischief's that Yankee man of his?

ANGELO *(Yankee dialect).* Cal'ate I'm abeout, squire!

PLIABLE. Eh? the mischief—what! have I been duped? eh? sold? No matter; I'm so glad that you are really here I'll keep my promise.

ANGELO. And I'll redeem mine by proving myself a real *artist,* if our friends will forgive my *artifice* to-night.

CURTAIN.

The Magic Mirror.

This beautiful scene is intended to illustrate an old legend, which should be related to the audience in advance.

A great prince once lost his beloved bride, who was stolen by the fairies. In despair he applied to a famous magician, who, for a handsome reward, agreed to show him a vision of his lost love.

For this purpose he conjured up in turn many pictures of fair women, each one of which served only to increase the disappointment of the unhappy lover, until at last his enraptured eyes beheld the likeness of the lost lady in full bridal costume. Overcome with joy, the prince fell upon his knees before the portrait, which seemed to look lovingly upon him. The magician waved his wand, and the picture seemed to start from the canvas and slowly become a living reality.

She extended her arms to the happy prince, and they were united, never again to be parted.

This scene can be produced in any room by using the frame prepared for "Living Portraits," but if it is desirable to prepare it hastily, place tables close against the back wall, to make a platform across the end of the room. Next procure two strips of wood, of a length just equal to the height of the room, and not over one inch thick and five inches wide. Lay them upon the floor, and fasten a large portrait-frame on them with screws, in such a manner that, when raised, the lower edge of the frame will be level with the top of the platform. This frame should be seven feet in height and five feet wide; it can be made of pine boards five inches wide and half an inch thick, and covered with gilt paper or yellow paint, in case a real frame cannot be procured. Fasten these strips upright in the

centre of the room, close in front of the platform, and drape all the space around it with dark shawls extending to the walls, the floor, and the ceiling. Hang a dark shawl behind the frame upon the wall for a background.

The magician occupies the right side of the stage and the prince the left, each standing upon the floor in such a position that he can look upon the frame without turning the back upon the audience. The frame is, of course, between them, in the centre, and about two feet from the floor.

The girls who are to appear as visions stand upon the platform, on the right of the frame, concealed by the drapery. The first one glides slowly across the frame from right to left, as slowly as possible, and with an almost imperceptible motion of the body. When she reaches the centre of the frame, she turns very slowly, and looks upon the prince, who makes a gesture of disappointment; upon which she turns toward the left again, and disappears, gliding upon the platform behind the drapery at the left of the frame.

As soon as she has disappeared, the second follows, and all proceed in turn in the same manner.

The magician waves his hand as each one passes by, and whispers to them when they have reached the centre, so that they may know when to turn.

When the bride appears to have reached the centre of the frame, the magician makes motions in the air with his wand, as if to recall her to life, and the prince kneels before her as she slowly extends her arms.

Any number may participate in this vision, as the curtain can be lowered while the persons upon the concealed platform are changed. The story should be related to the audience while waiting, and a waltz or march should be played upon the piano.

The magician's robe may be made of a curtain, and his wig and beard of cotton or wool. He should have a bright turban, and a cane wound with gilt paper for a wand.

The prince should wear dark, short pantaloons, with long white stockings, loose white shirt trimmed with gold-paper fringe, and an opera-cape over the left shoulder.

The girls should display as much variety as possible in their dress: some appearing with long trains and with powdered hair, and some in simple muslin. The bride should wear white, and, if possible, a long veil also.

This entertainment has been produced in New York with great brilliancy, the details on one occasion being as follows:

The prince—a handsome young gentleman, in a costume of blue satin richly embroidered in silver—stood upon the left, and a member of the New York bar, dressed in a long crimson robe, occupied the right of the stage. A flowing white beard and wig concealed his features, and he slowly waved a golden wand in his right hand.

A graceful lady, in a brilliant cherry-colored silk dress, glided across the frame so slowly that she scarcely seemed to move; and as the light gradually increased, she seemed to have come out of the shadowy background by magic. In the centre of the frame she turned toward the prince, showing her exquisite profile to the audience, and disappeared as she had come, seeming to melt away, an was followed by a stately lady in a rich dress of black and orange satin.

Next came a queen in dress and presence, with crown and jewels to match.

Then a train of court ladies in alternate blue, pink, buff, lilac, and scarlet costumes were followed by a lovely blonde in green.

Strange as it may seem, to each one of these the fastidious prince showed his disappointment; but when the beautiful bride—attired in white satin, with a flowing veil—made her appearance, he fell upon his knees as she slowly bent forward toward him, and the curtain descended to the music of a dreamy waltz, which had accompanied the entire performance.

ELABORATE TABLEAUX VIVANTS.

Directions for a Hall Entertainment.

The importance of having a good time is too much neglected in the hurry of the busy world; everything is therefore a real blessing which promotes sensible enjoyment, and does good at the same time by cultivating the thinking powers, and developing a taste for art while it earns money for charitable purposes.

In every village of our land talent lies dormant, and beauty, wit and grace need only organization to form a most attractive entertainment, which, besides being profitable, will do more to promote social intercourse than a hundred formal meetings. In many towns ladies and gentlemen from the different churches unite each season to help each other. At a beautiful village on the Hudson a Unitarian Society numbering only six young ladies among its members, has for two successive seasons cleared five hundred dollars in this way by three days of easy and pleasant work. The pastor of a church of a different denomination said, at the close of one of these festivals, "Three days ago these ladies passed one another on the street without bowing, and now they borrow each other's finery with the freedom of old friends."

Many energetic persons work hard to little purpose in this direction because they do not know how to begin, and for their assistance it is proposed to give plain directions for producing a performance which has cleared thousands of dollars this season for charitable purposes.

How to Organize a Company.

At the first meeting the following officers should be chosen, none of whom should be performers: a *business manager*, to attend to the advertising, sale of tickets and engaging the hall, door-keepers, ushers and orchestra; the *property man*, who prepares all the furniture and small articles, and sees that everything is in its proper place for each scene; the *stage manager*, who has absolute control behind the curtain, and attends to the choice of programme, distribution of parts and grouping of the scenes, as well as to the scenery and lights. Two ladies of taste as *costumers* should also be selected to see that each one is tastefully dressed and ready at the moment the scene is called, as delays are dangerous, and there is no excuse for them, as in no case should the audience be compelled to wait over five minutes for any change.

The next step is the distribution of parts, in which all jealousy and ill-feeling can be prevented by arranging the ladies in groups according to the style of complexion.

The best number for an elaborate performance is five blondes, six dark or oriental, three large for statues, six for court ladies, six with some comic talent for pantomime, also four gentlemen for pantomime, two for boatmen, two for court scenes, one child for statuary, one for Cupid and one for court scenes. The first meeting can be in any room, and two rehearsals upon the stage will be enough, unless elaborate pantomime is used, which must, of course, be committed to memory first, as it is worse than useless to rehearse them until every part has been perfectly learned.

Stage, Scenery, Costumes, etc.

Every large town is now provided with scenery, but if none is available it is better to use simple black drapery than to attempt making any.

A platform four feet high and three feet wide should be placed across the rear of the stage, and a frame seven feet high by five feet wide, made of six-inch pine board covered with gold paper, should be supported on upright posts in the centre of this platform.

A curtain of black cambric with dull side out should cover the whole back of the stage, drawing in the centre to bring the frame in view when open, and to form a background for the statuary when drawn (see "*Living Statuary*," page 42), and another curtain must also be hung behind the frame.

In front of this permanent platform a temporary one is made of three tables, about two feet wide and three feet long, placed lengthwise, with a space of ten inches between the first and second. These are draped with white cotton sheets for statuary pedestals, and serve also for the deck of the boat, which is made in profile with a high prow and covered with gold paper with black stripes drawn upon it. "*How to Make a Boat*," see page 30). It is kept in an upright position by leaning against the tables; and boxes two feet high, covered with bright drapery, are placed at the prow, stern and centre upon the tables.

To make the plan clear, it will be best to describe several scenes exactly as they should be presented, giving costumes, properties, scenery, lights, etc., for each.

The performers are arranged in groups as above, the *blondes* in white muslin dresses made as simply as possible, with full waist and angel sleeves; the *orientals* in bright skirts, sleeveless jackets or drapery of crape shawls, with turbans upon their heads, gold paper bracelets and chains, with all the showy ornaments possible on the front of the dress. The ladies of the pantomime all wear quaint calico dresses, with old-fashioned bonnets, hats and cloaks. The court ladies in silk train dresses with powdered hair. One court gentleman in showy velvet robe, and one in a cavalier dress with cape. The boatmen in flannel shirts, dark pantaloons and high boots. One fop and

one old man, and the others according to the parts they fill in various pantomimes.

The general dress described above is the one in which they all appear at first, and most of the second costumes are so arranged that they can be put on over the other with very little trouble, and when any change is called for, it will be described in its place in the scene. During the overture the statues stand at the left upper entrance, all the other performers stand upon the right of the stage out of sight, while the first scene is ready to be shown at the rising of the curtain.

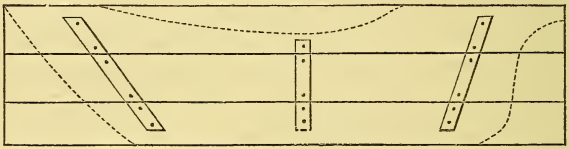
PROPERTIES.—Six boxes of various sizes, bow, trumpet, guitar, oar, stool, letter, axe, paper, pens and ink, sickle, basket of flowers, lily, basket of fruit, scythe, wood, saw and saw-horse, wheel, four chairs, wash-tub, churn, tables, umbrella, traveler's bag, bird-cage, musical instrument.

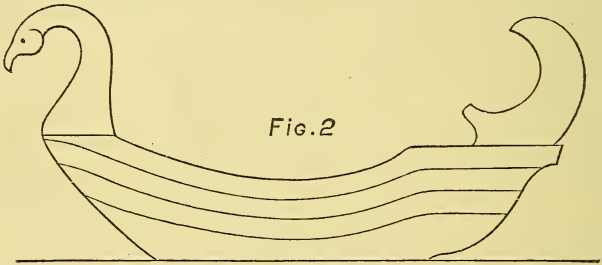
LIGHT.—As the light is of the utmost importance, it is best to devote a little space to a description of the proper methods of arranging and controlling it. Every stage is fitted with at least three rows of border-lights, which cross the stage on the top, and with one row of foot-lights, which must act independently of each other. For all pantomimes, plays, etc., which occupy the whole or front half of the stage, all these lights should be burning in full. When the picture frame is used the foot-lights must be turned down one-half, and the border lights should be full. When colored lights are used, turn down all the stage lights slowly, in order to bring out the colors by degrees. A head-light of a locomotive may be used, placed at the right of the stage ten feet from the frame in an oblique direction, so as to be concealed from the view of the audience by the side scenes. Sheets of green, orange and red glass, sixteen inches square, must be placed in the centre of a wooden frame large enough to cover the opening of the lamp, so that no light can escape without passing through the colored glass. By the white light is meant that no colored shade is placed in

front of the lamp. The top light is indispensable, and it can be easily arranged by any gas-fitter, but in case there is no gas in the hall, a row of large kerosene lamps must be placed above the front of the stage with a sheet of tin behind each, to throw the light down upon the frames. Calcium or electric light is best when available, but can only be managed by a skilled operator.

How to Make a Boat.

Fig. 1





To make a boat, which will be needed for many scenes, lay three boards upon the floor side by side, so that they will fit together very closely at the edge; the dimensions should be about fourteen feet in length, ten inches in width, and half an inch in thickness. Planed white-wood, or clear pine boards, are the most suitable. Screw three cleats firmly upon these flat boards, one near each end, and one at the centre. Turn the whole over, and you have a flat surface fourteen feet in length and two and a half in width. (*See illustration,* Fig. 1.)

Draw upon one end the profile of the bow of a boat, and upon the other the stern. Saw the ends carefully, following your drawing. Paint the whole of a light chrome-yellow. Shave the upper edge into a slight curve, beginning eight inches from the bow, and descending to the middle, then ascending to within twenty-five inches of the stern. Then paint a black stripe, three-fourths of an inch wide, six inches below the upper edge, following as nearly as possible the curve; and, six inches apart, two more stripes below it. Next shade the bow in black, also following the curve from the upper edge to a distance of two feet from the lower edge. Saw out a figure-head and stern to fasten upon the ends by screws. (*See* Fig. 2.) Stretch a strip of blue cambric, eight inches wide, across the front of the stage, having three wavy lines of white painted upon it for water. The boat is held up by the persons who sit behind it on boxes; the sail is made of a sheet tacked upon a mast, which is held by a boy.

When the boat is used for the "Lily Maid of Astolat," it is covered with black cambric. It is well also to have several prows and sterns cut out in profile when needful to change the form. These may be fastened to the boat by cleats running into a groove, and will change the whole character of the barge. Ornaments of gilt paper may be pasted on to assist this purpose. A water scene, or strip of blue cambric with white chalk lines drawn upon it, must be stretched across the stage in front of

In all preparations for stage effect, it must always be remembered that the efforts for decoration need not be very elaborate. Minuteness of detail is almost entirely lost when viewed from the distance of an auditorium. Those who have never been behind the scenes in the theatres, would be surprised to find, on close inspection, the means by which the most strikingly beautiful and apparently elaborate effects are produced in reality.

THE TABLEAUX.

The stage, platform and pedestals having been arranged, and the performers all properly costumed as described on page 28, the following scenes are exhibited:

The Progress of Music.

The tallest blonde stands at the prow of the boat, holding a long trumpet; next another stands on the floor between the tables, holding an oar; a lovely blonde with a pretty Cupid by her side kneels at a golden harp; the fourth sits with a lyre at the stern, and the fifth stands upon a box above her with a tambourine.

Scene Second.—The group is changed in the second scene by the Cupid being discovered kissing the harpist, thus creating evident discord among the players. Each one wears a scarf of cambric, of a different color, which is covered with gold paper cut in lace pattern, and is fastened on the right shoulder and falls to the feet. The boat is then taken away, and the pedestals are thus ready for the next scene, which is a group of *orientals*, entitled:

By the Waters of Babylon.

The tallest one, holding cymbals, stands on the right end of the tables, the shortest kneels, leaning against her with guitar; another cymbal player stands on the stage at right, with a tambourine player opposite her on the left; another sits on a box on the right of centre, while a venerable harper in black occupies

the centre. At first all look sad and hold their instruments listlessly. Next all seem to be playing, and assume the most animated attitudes. The light should be white and the music sad. The properties used are cut from sheet tin and covered with gold paper. The *blondes* next appear in

The Bridal of the Sea.

At the prow a pretty child points out some object in the distance to a lady who stands with her; a second lady has her right hand on the shoulder of the Doge, who is in the act of dropping a ring into the water; one lady is sitting, and another is standing witnessing the ceremony; one boatman holds the oar, another the rudder of the boat; a concealed choir sing "Beautiful Venice, the Bride of the Sea."

☞ For the foregoing scenes a horizon scene alternates with the black curtain, but now this curtain is drawn away and the frame exposed in which the picture of

Hagar

is represented by the largest of the orientals; at her feet lies Ishmael, dressed in a loose white robe, and the tallest blonde, wearing a pair of wings, bends over them. Hagar is praying and the angel points upward with her right hand. The light must come from the top and one side, and be white. Next the pantomime ladies enact

Too Late for the Stage.

At the head of the line an old lady grasps the arm of an old man who stands with uplifted umbrella; five others follow in line, each one bearing a band-box in one hand, and a bundle, bag or bird-cage in the other; all look eagerly forward, then beckon vigorously, and finally rush out frantically in pursuit.

The scene is a wood and the music lively. The next picture will be called

The Family Jewels.

In the meantime the frame has been filled by two court ladies, one holding a casket of jewels, which she seems to be showing to the other, who kneels beside her. The light for this is the same as on the first picture.

Hermione, or the Living Statue,

is next shown; the statue stands upon a draped table in the centre of the stage against the black curtains; all the court ladies and gentlemen are grouped around in a semi-circle; at a given signal the statue moves very slowly, first raising her hand, and then spreading her arms, at which the gentleman on the right moves forward as if receiving her in his arms.

The pantomime actors will now be ready, by taking off their wraps, to appear in

The Washing Day.

One stands at a wash-tub in the centre, another at a churn. At a spinning-wheel in the corner sits an old woman, an old man tends a baby, and a girl is sawing wood at the left side. The scene is a kitchen, and "Yankee Doodle" is played, at first very slowly and then faster and faster, and the characters keep time with the music until they get into very rapid motion. While this scene is going on in the front part of the stage, the tables and boat can be re-arranged, and

The Return from the Harvest,

shown by the orientals, who have had time to change their dresses to appear as Roman girls, with a flat white cap, with white waist and bodice, and a long white apron ornamented

with strips of cloth of various colors sewed across it. In the centre of the boat a youth without a coat, in knee-breeches with bright stockings, is lifting a large basket on to the head of a maiden who stands in the centre; at the prow another lady stands, leaning on a sheaf of wheat; at the stern a third holds a huge apple away from a little boy who reaches for it, and a boatman with red cap stands at the oar, while a girl holding a rake sits on the side of the boat as if she had just jumped on. The scene is a horizon, and the singers chant a harvest home; the light is first white, then red.

The Triumph of Agriculture.

Ceres stands on a high pedestal, made by placing a box on a large table, and covering the whole with a dark cloth. Summer lies at her feet, scattering roses from her right hand; Spring stands at the feet of Summer holding a lily. They are in white dresses.

The first with trimming of wheat and poppies holds a sickle in her right hand and a sheaf of wheat in her left. Summer is covered in front with flowers, and Spring wears green vines. Autumn, in a brown dress trimmed with bright leaves, sits at the right of Ceres holding a basket of fruit. Father Time, in white, with a long beard and wig, holds a scythe, and the foreground is occupied by peasants, some holding wreaths, and some sowing seeds, holding their aprons in the left, and their right hands extended. Any harvest chorus by concealed singers may accompany this scene.

A very good closing scene for this performance is called

Behind the Scenes,

upon which the curtain is supposed to have risen by accident, and all the performers, dressed in the costume in which they last appeared, are grouped around in wild confusion; panto-

mimists, court ladies and orientals, all together, seem discussing the performance. The properties are piled in a heap, and parts of several different pieces of scenery are shown. In the second scene they all sing in chorus as the curtain falls.

In order to give variety for other nights' entertainments, the following scenes will be found useful:

Scenes in the Life of Marie Stuart.

SCENE I—*The Rival Queens.* Queen Elizabeth dressed in trained silk dress with high ruff, stands R. pointing to Marie Stuart, who holds up her left hand as if deprecating the wrath of her cruel cousin. Marie Stuart wears black dress trimmed with white wax beads, a square head-dress of black. Pictures of these costumes may be found in any history of England.

SCENE II—*Signing the Death-Warrant.* Queen Elizabeth sits at the right of a table, which stands in centre of stage, surrounded by her ladies of honor, who are dressed in similar costume to her own. A large man stands behind the table, as if urging her to sign the warrant, which she seems unwilling to do.

SCENE III—*Scene of the Execution.* The queen kneels beside the block, which occupies the centre of the stage. She is engaged in prayer, and holds a small cross. She is attended by two gentlemen and three ladies in mourning. A priest at left corner of the stage lifts up his hand as if exhorting her. The executioner, dressed in red, stands by the block, leaning on a long axe. The block is covered with black cloth.

SCENE IV—*The Execution.* In the next scene, the queen has laid her head upon the block, and the executioner stands with uplifted axe. One of the ladies kneels at the right, and another has fallen into the arms of the third as if she had fainted.

The Lily Maid of Astolat.

In this scene, a beautiful blonde lies in the boat with her feet toward the bow; her hair hangs over the pillow, which is richly trimmed with gold paper. She is dressed in white muslin; a red cloth covered with gilt paper is drawn to her waist. She holds a letter in her left, and an open letter in her right. A very old man, with flowing white hair and beard, leans upon an oar at the stern. While this scene is shown, it is well to have a selection read aloud from Tennyson's "Elaine," in which a full description of it can be found.

A series of tableaux accompanied with readings can be made from the "Courtship of Miles Standish," the most common of which are, the offer to Priscilla made for Standish by John Alden, and the wedding ceremony. Sometimes the whole poem is read and illustrated. Longfellow's "Evangeline" has been superbly performed in the same manner, and is full of exquisite tableaux to which the reading gives new life.

Cleopatra on Her Way to Meet Marc Antony.

Cleopatra reclines upon the mattress and pillows, which are placed upon the board platform, near the stern of the boat. One attendant holds the helm; two others hold the canopy above her head; a fourth is passing the wine, and a fifth sits at the oar. The Cupid stands upon a high stool near the centre. Fame is upon a box at the bow, holding a trumpet; and the sixth attendant, with the guitar, stands upon a high stool near the centre. Show this scene first in strong light, and next by moonlight and sunrise, as explained above.

Cleopatra wears a loose white waist richly trimmed with gold-paper; a cloth of gold covers her, and long chains hang from her crown, and extend from her dress to the bracelets upon her arms. The attendants wear loose waists of red, black

and yellow; their skirts are concealed by the boat. All should wear gold chains and ornaments, which can be made of gold-paper. Another cloth is needed to cover the pillows, which is made by cutting gold paper into fancy figures, and sewing it upon lace.

Cordelia and King Lear.

Lear is seated in a high-backed arm-chair. His head turned slightly to his left and resting on a cushion; his eyes closed; his left hand resting upon his left knee, thumb upwards; his right arm upon the right arm of the chair; right hand hanging listlessly downwards.

Cordelia is kneeling on her right knee, close against Lear's left side; her right wrist is passed under Lear's left wrist, and the fingers of her right hand resting on Lear's thumb. Her left elbow rests upon her bended left knee, her left wrist resting upon Lear's left knee, and her fingers clasping Lear's hand. Her eyes are gazing upon the physician.

The physician stands bending over Lear's right side; with his right hand he is feeling the pulse of Lear's right hand. His face wearing a pre-occupied expression, as though counting the beats of Lear's pulse.

COSTUMES.—Lear is dressed in loose flowing robe, the lower edge of the skirt trimmed with ermine, and nearly covering his feet; sleeves very large, and lined with ermine. Eyebrows and full beard, flowing and white. A white cloth bound around his head, the ends hanging down on each side of his head, the right end reaching nearly to his waist. If the feet are allowed to be visible, they should have sandals instead of shoes.

Cordelia—a loose white robe, with open sleeves. Her hair hanging loosely down, and a diadem upon her head.

The physician is clothed with a loose flowing robe with wide, open sleeves. His head bare, and a massive gold chain around his neck, and hanging down over his breast.

LIVING STATUARY.

This is by far the most difficult species of performance for amateurs, but it is so effective when well carried out, that it is best to give in detail such ideas as have been slowly learned by long experience and a faithful trial of hundreds of expedients which have each been rejected in turn, for the simple processes described, which carefully followed and not improved upon by taking other advice, will enable persons of taste and judgment to produce living statuary in such a manner as to almost rival the classic marble itself. Indeed these groups when personated by persons of fine features and immovable muscles, have been repeatedly mistaken for the real, so that in two cases delighted spectators have called the next day to see the statues, which were doubtless promenading the streets in their own proper persons.

First it is exceedingly important to select ladies of fine figures, large arms, and classic features. They must be able to stand perfectly still in the most difficult positions, and to have also a clear conception of the sentiment of their parts as the expression of face often shows through the powder which covers it.

Many are the expedients offered by wise chemists for the purpose of whitening the faces of the statues: bismuth, magnesia, and many others, but we would advise nothing but common velvet chalk, the kind that comes in round balls in square boxes, not the flat or oval shapes of which we know nothing. Many have tried mixing this chalk with beer or gelatine, but this plan has proved less comfortable to the wearer, and this round chalk rubbed on dry from the ball without previously

covering the face with any preparation, is the only successful method of whitening smoothly, completely and comfortably. After using, this must be rubbed off when dry and the face must not be wet, but must have a good coat of gelatine or vaseline and no inconvenience or roughness need follow.

For most performances the best cast consists of two very tall ladies, one a little shorter, and one of medium height; one large muscular man, and one girl about ten years old. These performers can personate all the parts as they resemble each other so closely when whitened that little is gained by changing the performers in the various groups. The man may wear a suit of cotton tights or a white close fitting merino woven shirt with cotton gloves sewed into the sleeves. He wears around the waist a kilted skirt reaching to the knee, made of white sheeting, and a close fitting cap made of canton flannel; he will need two cotton sheets to be draped from the shoulder in various ways.

For a Roman costume, make a slit ten inches long in the middle of the sheet through which the head is placed. The sheet is then drawn around until the corner is in front, the two sides are then looped up to each shoulder and fastened with a round piece of pasteboard by tapes.

The child wears a short frock or night-dress thrown over a tape around the waist; long white cotton stockings, cotton gloves sewed into the sleeves of the frock and a tight cap of cotton flannel.

The ladies wear white plain tight fitting waists, very high in the neck, fastened behind, the sleeves of which are made of the legs of white cotton stockings, to which white cotton gloves are firmly sewed after they have been adjusted to the arms by sewing on the under side. No other method of whitening the arms is of use, and it was by this discovery that the success was first insured, for these sleeves show the muscles to great advantage, and still preserve the needed whiteness when in tension.

The caps are made of canton flannel, large enough to cover the hair, which is drawn into a bunch at the back of the head like the knot of Diana. Braids, bands, and waves are made of cotton wadding to put on with pins when it is desirable to alter the coiffure. They wear white stockings and white slippers or sandals made of a cork sole, and scant skirts. In draping, the first sheet is tied around the waist with tape so that the end which has the hem touches the ground, the rest of the sheet hanging over in front. The lower portion of this sheet thus forms a close skirt and is drawn close behind and fastened. The left hand corner of the front part of the sheet is taken to the right shoulder and fastened, and the right hand corner of the sheet is brought to the waist and fastened there. Beautiful folds will result which can be much improved by striking them down with the hand. A large knot is then tied in the corner of another sheet which is pinned on the right shoulder, and the sheet is then drawn around the knees and fastened to the waist behind, thus surrounding the figure, and forming long, graceful, straight folds, like those on the ancient Greek statues. A little study of drapery and careful attempts to imitate that of statues will soon enable persons of taste to arrange beautiful groups, as when the figures take their positions the drapery assumes new and graceful folds of itself, which is another reason why the same persons can so successfully fill so many varied roles.

Statuary is very effective in all performances as a grand contrast to the glittering scenes which it should follow; and it is also useful in connection with other pieces, as it may be used for the ornaments in court scenes as well as in the studios, and may be utilized for the adjuncts to thrones as well as for objects of interest in the garden scenes. Abundance of good subjects may be found in any book of plates of statuary, so it will be only needful to give a few examples here of various styles prefaced by some general directions.

THE PEDESTAL.—Two tables four feet long stand in centre of the stage with another table of the same size placed upon them in the centre; a box two and a half feet long stands on top of this table and another box stands on the floor in front and in the centre of the two tables which stand together; the pedestals thus formed, draped with cotton sheets, serve for all groups.

LIGHT AND BACKGROUND.—The best light is a very light blue, and a beautiful effect may be produced with common gas light by showing them on a dark stage and slowly turning up the light. They must always be shown against a background of black curtain or of any plain cloth, a plain black shawl serves very well if prepared in a parlor, as is often the case; well carried out there is no more charming study or attractive performance than that of living statuary. *See page* 28.

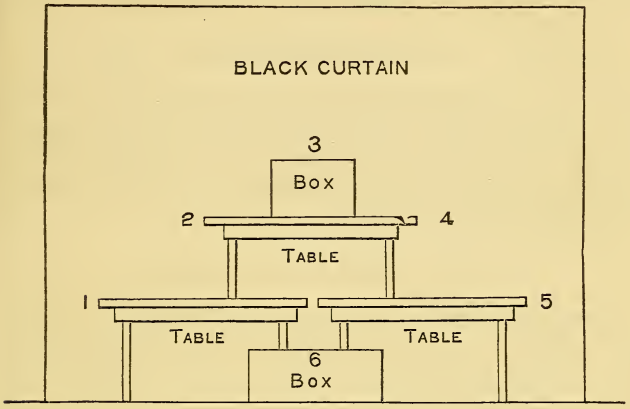
PROPERTIES.—The smaller properties may be cut from pasteboard or thin wood and covered with white cloth or paper; those used in the above scene are as follows:

Rake, hat, chain, made of loops of canton flannel; scales and olive branch, cut from white pasteboard; cross eight feet high, five inches wide, crossbar two and a half feet long; tablet, a board two and a half feet long, one foot wide, covered with white cloth; pencil, basket of flowers, three tables and two boxes, draped with cotton sheets; old sheets free from starch and ironing folds are best for statuary.

Monumental Group.

The man stands in the top box marked 3 (in the illustration) in an attitude of making an address; his right hand extended, his left held in a curve, over which drapery is hung loosely. On the table at the left (2) a female figure sits representing history, writing on a flat table at his right. In the lower table (1) a tall figure stands at a high cross with her left arm behind

it and her right hand on the cross bar. At the other end of the long table (5) the shorter of the ladies is scattering flowers



from a basket which she holds in her left hand. On the lower box in front (6) a lady bends over a child who nestles against her side.

The Angel of Sleep.

The tall Statue lady stands on the high box which is pushed backward to allow a second lady to sit at the left end of it, on the upper table, holding the child in her arm as if asleep. The Angel at the top is provided with wings made by sewing the sheet to her extended arms which are curved, the right held higher than the left.

Nydia.—The blind girl of Pompeii leans forward, grasping her staff with the left hand while the right is held near the ear in a listening attitude. This may be copied from Roger's Celebrated Statue.

The Christian Graces.—The taller lady stands on the high box in the centre; another leans her head upon her side standing on the table at her right, while the shorter one kneels

on the left side, the left hand of the centre figure resting on her left shoulder. This group has the appearance of being cut from one block as the ladies stand very close together.

Caractacus.

The man statue stands with extended hands which are fastened together with a long chain, and he afterward may be shown in a kneeling position. In the first position he has a very proud expression, and in the second he must look humble and depressed, with bowed head.

Justice, Mercy and Peace.

The tall lady stands on the high box, holding in her left hand a pair of scales and leaning with her right hand on a sword. Mercy lies at her feet, and with an olive branch in her right hand extended. Peace stands at the left on the lower table.

Maud Muller.

The shorter lady stands alone leaning on a tall rake, with both hands; looking modestly down and wearing a broad sun hat covered with white cloth. The rake is a common garden rake also covered with white cloth; a white short kilted skirt of white cotton reaching to the ankles will modernise the suit from the antique drapery described above over which it may be worn.

These examples will doubtless suggest numberless single, double and larger groups which may be copied from the art journals and photographs.

DAME HISTORY'S PEEP SHOW.

This curious novelty can be given in any hall or parlor, and will afford instruction and amusement at the same time. A curtain of black cambric must be drawn across the middle of the room by a rope at the top and bottom. A large round hole is cut in the centre of this curtain, eight feet in diameter, or as large as the height of the room will allow, as a margin of at least one foot of black cambric must be left at the top and bottom. A curtain of some bright color, large enough to completely fill the aperture while the scenes are changed, must hang upon rings, on a wire directly behind the black curtain. The light must come from the top or sides, and in order that it may not shine through the black cambric a blanket should be placed behind the lamps. Dame History sits outside the black curtain in a high chair. She wears a black quilted skirt, red over-dress, long black-pointed waist, high ruff, very high cap, and spectacles. She has in her hand a long cane with which she points out the characters; at her left is a small table covered with books, upon which is a bell which she strikes as a signal to draw away the bright curtain, and exhibit the scenes, as she describes each one. These speeches must of course be made to suit the capacity and taste of her hearers, so this specimen which is given is adapted to the comprehension of little "Wide Awakes" as well as those who think they know more.

Scenes from Life of Joan of Arc.

Dame History's Speech: "My dear little friends, I shall show you this evening one of the most remarkable women that ever

lived, who by her pure and simple faith accomplished seeming impossibilities: Joan of Arc, a peasant maiden, the daughter of a poor shepherdess of Domremy in France, who rescued her country from the invading English, and won for her unfortunate monarch, Charles VII, the title of Charles the victorious. You will see her first as in simple peasant costume she carries water for the horses, at the stable of the Inn."

SCENE FIRST.—The bright curtain is drawn away, and a girl of fine face and figure appears, dressed in a rough woolen skirt, white waist and high black bodice, bearing on her head a large unpainted pail.

The Dame then proceeds with her speech: "This wonderful maiden was so carried away with love and sympathy for her unfortunate country that she dreamed night and day about it, and fancied that angels appeared to her often, informing her that she was destined to lead the army of the king to certain victory, to deliver the city Orleans which was surrounded by the English, and to crown the king at Rheims."

SCENE SECOND.—The curtain is again drawn, and Joan is kneeling before an angel, who points upward; behind her, another angel bends forward in blessing from an elevation. The angels are personated by blonde ladies dressed in flowing drapery, with large wings made of puffed tarleton stretched on wire frames.

Dame History Continues: "After much suffering from delay and abuse, the energy and truth of the maiden finally convinced many of her most determined opponents, and, after a long and dangerous journey through a country overrun with robbers, she was at last brought before the king, who was driven to desperation by his many defeats. At the court she was subjected to the most trying examination by the dignitaries of church and state, but no threats or persuasions could make her change her belief in her angel visitors, or her prophesy of certain victory. Even the weak king was encouraged by her

determination, and she was fitted out with a suit of armor and placed at the head of the army. She believed that her sword and banner were presented by her angel guardians."

SCENE THIRD.—The scene here presented represents her clad in a suit of silver armor, which is made by covering button moulds with silver paper and sewing them as thickly as possible on a close fitting black waist and short skirt; the helmet is made by covering a wire dish-cover with silver paper, and the long stockings are also covered with silver paper. The angel on her right is presenting a sword, and the one on the left holds a white banner ornamented with *fleur de lis.* In the angel scenes a coil of magnesium wire should be burned before a common reflecter to add to the effect.

The Speech Continues: "After many hard battles which the shepherd maid, who could not read or write, conducted with the skill of a veteran general, the enemy were forced to give up the siege of Orleans, and the king was publicly crowned at Rheims precisely as had been foretold by the visions.

"Joan now felt that her mission was accomplished, and was very anxious to return again to her native village, and to the humble life which she loved. But the soldiers who had been sustained by her courage refused to carry on the war without her, and she finally yielded to the persuasion of the court, to accompany the army against all her convictions of duty. After many reverses the brave maiden fell into the hands of her enemies, the English, who used every means to convict her of witchcraft, as they wished to rid themselves of the disgrace of having their greatest generals beaten by a girl only eighteen years of age. They therefore tried in every way to injure her, by employing a spy to visit her in prison, and by seeking evidence against her in her native village. Notwithstanding these efforts, they could find nothing against the poor girl, whom they kept in the vilest prisons, subjected to every hardship; and at last they condemned her to a cruel death at the stake."

SCENE FOURTH.—In the next scene Joan stands upon a box; chained to a high stake surrounded with fagots. Her eyes are raised toward heaven, and wear a look of patient resignation. The front part of the box on which she stands is covered with red cloth, a lamp is placed behind it, and a thick smoke is made by burning wet straw in a small iron furnace, which is managed by a man who kneels at the side representing the executioner.

The Speech continues: "In this dreadful trial, the heroic maiden, only nineteen years of age, showed the wonderful courage and trust which had sustained her through so many dreadful scenes. And years afterwards all France rang with her praises, and she is reverenced and admired by all nations, as a heroine such as the world has seldom known. More than four hundred years after her death the anniversary of her march to the delivery of Orleans was celebrated with much pomp and ceremony annually. A procession of citizens visited the scenes of the various battles around the city, led by a youth in the military dress of the fifteenth century, bearing a white banner; and at another portion of the ceremony he was loaded with chains to denote the captivity of Joan of Arc. A free school for girls was established in her native village by Louis XVIII in memory of her services and goodness, and a monument was erected to her memory, crowned by a statue of herself as she appeared in martial attire."

SCENE FIFTH.—The curtain is now drawn aside for the fifth time, exhibiting the statue of Joan of Arc, personated by a young lady of the same size as the other, dressed in white cloth in the same style as the armor; the sword and banner are covered also with white cotton cloth, and the face is chalked. She holds the sword in her right hand, the banner in her left. For this scene the light must be rather dim, and if the lady stands still the effect is perfect. The Dame concludes her speech as follows:

"My dear little friends: You have seen to-night a noble example of the success which always attends upon duty faithfully done, and you will rejoice that you live in an age when such a dreadful fate as the death of the poor Maid of Orleans could not be possible. Still you will admire her wonderful courage and her devotion to her duty and her country, and at the same time see that History almost always, in the end, makes the right appear and true nobility seldom fails to be honored."

The next specimen is of a more humorous nature, and will serve as a contrast to the stern realities of Joan of Arc.

John Smith.

Dame History's Speech: "I have no doubt that you have all heard, at some period of your lives, of John Smith; you may even possibly have met with some one of that name. If not, you need only look in the Directory and you can take your choice out of a few hundred of that individual. But we seldom find that John Smith ever did anything worth mentioning; in fact about the only John Smith that ever succeeded in making his mark (from which we infer that he couldn't write) lived a great many years ago, and presumedly was the first of that name among the early settlers of Virginia. It did not take much to settle any part of Virginia in those days, but it took General Grant considerable trouble to settle matters there. But I must get back again to John Smith. In the days I refer to there was plenty of room for the settlers to spread themselves in, and no doubt they wandered considerably. John Smith did. He wandered so much that he fell into the hands of a tribe of Indians, who, notwithstanding he politely handed them his card, with his name beautifully engraved upon it, collared him and led him off captive. He had never been so much collared in his life, and the Indians were also colored."

SCENE FIRST.—The curtain is drawn up and discovers John Smith, dressed in corduroy shorts, high boots, hunting coat, and

a slouched hat, struggling in the clutches of two Indians, dressed in Indian leather costume, with bead leggings and mocassins, feathers in their hair, and war-paint on their faces. Both have tomahawks raised threateningly. The curtain closes and Dame History proceeds:

"You see these harmless children of the forest thought he was a lottery ticket agent, and was playing his little game to take them in, so they took *him* in, and marched him off as a trophy to their chief Powhatan. It took considerable marching up hill and down hill, and John took it very ill indeed, but they reached Powhatan's quarters at last as you see."—

SCENE SECOND.—The curtain is withdrawn and discovers Powhatan, reclining upon a sofa, with a cigar in his mouth, and a large eye-glass held up to his right eye; Smith, still held firmly by the two Indians, is crouching down before Powhatan, offering him his card; the two Indians, each pointing with his disengaged hand at Smith. Powhatan is waving Smith off with his left hand, and points with his right to an Indian who is leaning on an immense club. The curtain closes, and Dame History proceeds:

"I think, my friends, that Smith made an unfortunate mistake in displaying his card. Powhatan had never seen any card like *that*, and he mistook it, probably, for a *joker* or some other new innovation on the right bower of the period; his first and natural impulse was therefore to discard all his heart suit, and order Smith up, with clubs for trumps, and he did. The Indians laid John down gently and affectionately on his back, with his head sweetly reposing upon his lunch kettle. You must recollect that among the first families of Virginia, no one was ever less than a captain; every boy was a captain as soon as he was weaned, and our friend Smith had never been promoted, but was a captain still. Powhatan, judging from appearances, concluded that Smith was at least a colonel; he therefore decided to waft him up the golden stairs by clubbing him on

the head, a trick he had learned from the policemen of the period. He had also learned among other things in his early days, when he was eating peanuts at Sunday-school, that the only way to get at a kernel is by smashing the nut.

"By Powhatan's orders, the head masher of the tribe was summoned; the same Indian you saw in the last picture with his club. He had already lifted his club, and was taking steady aim for John Smith's devoted head, when Pocahontas, a beautiful maiden of the tribe, rushed forward with uplifted arm and moved a stay of proceedings."

SCENE THIRD.—The curtain opens and discovers the well-known group of Pocahontas saving John Smith. As soon as the curtain is closed, Dame History continues:—

"Pocahontas came in just at the nick of time, and John Smith was saved. Powhatan relented, and gave Smith his liberty. History does not state whether he had had the small-pox, but he certainly was very much pitied at the time—by Pocahontas."

Many events of history can be represented easily by children, which, besides furnishing amusement for the hour, will stimulate a desire for obtaining more knowledge of the subject, and fix in their minds facts already learned. The interval between the scenes can be filled by a brief description of the personages represented, or a sketch of the period. As a specimen, we give:

Three Scenes in the Life of Beatrice Cenci.

FIRST SCENE.—Beatrice, represented by a girl with an oval face and brown hair, sits upon a box at the left. She is dressed in white, in imitation of the well-known picture, and wears a turban of same material as her dress. Her hands are tied with a rope, as she is sitting for her portrait the night before her execution. An easel, bearing an unfinished picture, stands in

the centre of the room, at the right of which is seated a handsome boy gazing earnestly at Beatrice. If an unfinished picture is not easily to be found, it is only necessary to take one from its frame, and to cover it with brown cambric. A large black shawl is pinned against the wall, to convey the idea of a prison.

Second Scene.—The picture. A large gilt frame is placed upon the table in the centre, supported by the artist, who seems to be leaning upon it carelessly with his left hand, while he exhibits the picture to a group of girls and boys at the right. Beatrice stands behind the table looking toward her left shoulder. The table, being covered with a dark cloth, of course hides all of her figure excepting the part shown in the frame, with the black shawl, as in first scene, forming a background. This effect, although simple, is exceedingly beautiful and curious, if the young lady keeps perfectly still.

Last Scene.—The celebrated picture, Beatrice Led to Execution, may be copied to conclude with. A procession of nuns, each holding a lighted candle in the right hand, their black drapery contrasting with the pure white of Beatrice, who is bound, and occupies the centre of the procession. The nuns can be arranged with little trouble, with the help of black shawls, and a large white handkerchief pinned around the head, with another about the face, pinned under the chin. A solemn march may be played, and a glass globe, slowly struck, in imitation of a tolling bell.

VISIONS OF SHAKSPEARE'S HEROINES.

For this beautiful scene, a parlor with a long mirror is very useful; but if there is no mirror at the end of the room, pin a plain black shawl against the wall exactly in the centre of the

room, and hang two curtains four feet in front of the shawl so that they cross the end of the room and open in the centre; place a stool or box (covered with black cloth) in the centre of the black shawl or back ground on the floor, so that a person standing upon it will show against it, or the mirror, if one is convenient. The visions are concealed by the curtain at the back of the room, standing in line, so they can in turn stand upon the stool without delay the moment the curtain falls. Tragedy stands at the right of the place where the curtains meet, and Comedy at the left, three feet apart. The young ladies who personate the visions, stand perfectly still while Tragedy and Comedy draw away the curtains, and step down as soon as they are shut, followed by the next in turn at once.

COSTUMES.

TRAGEDY—Black skirt, black drapery, dagger in hand.

COMEDY—White muslin, rose wreath over shoulders, mask.

VISIONS.

CORDELIA—Blue silk dress, shoulder-train of brocade curtain.

LADY MACBETH—White drapery of sheets, candle in hand.

JESSICA—Oriental dress, draped with shawl, casket in hand.

KATHARINE—Silk dress trimmed with ermine (made of cotton flannel, marked with ink spots), gold-paper crown.

JULIET—Bridal dress, with vial in right hand.

OPHELIA—White muslin dress, lap full of flowers.

TITANIA—White dress, with gold-paper spangles; wand.

BEATRICE—Silk dress trimmed with wax beads.

CLEOPATRA—Loose white waist, bright skirt, crown with coin ornaments, and chains of gold paper.

When all have been shown, they may stand in a semicircle, and be shown all together, by drawing the curtains back, leaving Cleopatra still on the box, which must be covered with a sheet.

ILLUSTRATED BALLADS.

Illustrated Ballads form a charming entertainment for a winter evening, as they require slight rehearsal and little or no scenery. They can be very effectively performed in any parlor, by children of any age, who possess a good ear for time and a thorough appreciation of the spirit of the song. The words must be distinctly sung by a performer, who may be concealed from view of the audience if preferred. As each line is sung, the actors must present, in pantomime, its appropriate action in exact time to the melody.

Auld Robin Gray.

CHARACTERS.

AULD ROBIN GRAY.—*Gray suit, knee-breeches, long vest, plaid, white wig, or powdered hair.*

JAMIE.—*Kilt, plaid, pea-jacket, sailor-hat.*

JEANNIE.—*Plaid skirt tucked up over white, white waist, black bodice, plaid scarf.*

MOTHER.—*Black or brown dress, white kerchief, white apron.*

FATHER. —*Gray or brown suit.—wrapped in plaid, left arm in sling.*

PROPERTIES.—1st SCENE, *silver dollar for* JAMIE; 2d SCENE, *two chairs,* R., *small chair,* C., *at small spinning-wheel;* 3d SCENE, *box for door-stone,* C.; 4th SCENE, *great chair, with pillows, quill, &c., for* ROBIN, C., *small table, cup, medicine.*

SCENE I.—JAMIE, R., *and* JENNIE, L., *discovered in attitude of parting lovers,* C.

Young Jamie loved me well, and sought me for his bride,
But saving a crown he hath nothing else beside. JAMIE *kneels on left knee.* JAMIE *shows silver-piece; both sadly shake their heads.*

To make the crown a pound, my Jamie ga'ed to sea,
And the crown and the pound were a' baith for me.

JAMIE *points off,* L., *and exit,* L., *at the word "sea."*
JEANNIE *follows him three steps, parts, comes forward sadly with clasped hands.*
[*Curtain falls.*

SCENE II.—FATHER *and* MOTHER *in chairs,* L.; JEANNIE, C., *at wheel, hands clasped in lap.*

He had na' been gone a year and a day,
When my father brake his arm, and our cow was stole away.
My mother she fell sick, my Jamie at the sea,
And Auld Robin Gray came a courtin' to me.

JEANNIE *in attitude of despair, hands clasped.*
Looks sadly at her father.
Turns towards her mother.
ROBIN GRAY *enters,* L. *or* C., *kneels to* JEANNIE, *and takes her right hand; she turns away in disgust and looks down.*

My father could not work, my mother could not spin,
I toiled day and night, but their bread I could not win.
Auld Rob maintained them baith, and with tears in his e'e,
Said, "Jeannie, for their sakes, oh, pray, marry me."

ROBIN GRAY *points to each;* JEANNIE *sadly watches his motions.*
JEANNIE *spins at wheel,* C.
ROBIN *kneels and implores with tears.*
JEANNIE *turns away as he takes her hand.*

My father urged me sair, my mother did na' speak;
But she looked in my face till my heart was like to break;
So they gied him my hand, tho' my heart was on the sea,
And Auld Robin Gray was a gude man to me.

JEANNIE *is led by Robin across to her parents, and kneels with her hands across her* MOTHER'S *lap.*
MOTHER *regards* JEANNIE *earnestly as she kneels before her,* R.
ROBIN *crosses from* C. *to* R., *takes* JEANNIE'S *hand from* MOTHER.
ROBIN *leads* JEANNIE *to* C. *and draws her hand through his arm, looking fondly at* JEANNIE, *who looks sadly down.*
[*Curtain falls.*

SCENE III.—JEANNIE *discovered sitting at door, very sad.*

I had na' been his wife but weeks only four,
When sitting so mournfully at my own door,
I saw my Jamie's ghost, for I could not think it he,

She slowly lifts her head from her hand.
JAMIE *enters* L.; JEANNIE, *in fright, motions him away.*

Till he said, "I've come home, love, to marry thee."

They rush into each other's arms.

Oh, sair did we greet, and mickle did we say;

They bow their heads, then lift their heads as if conversing.

We took na' kiss at all, I bid him gang away;

JEANNIE *pushing him away; exit* JAMIE, *sadly*, L.

For I will do my best a good wife for to be,

JEANNIE *comes forward, extends her hands.*

For Auld Robin Gray is very kind to me,

Sinks back into her seat, bowed with sorrow.

[*Curtain falls.*

SCENE IV.—ROBIN *at* C., *in arm-chair, propped up by cushions or pillows.*

The nights were long and sad, the days were dull and wae,

JEANNIE *bends over him*, R.

But that which grieved the most was Auld Robin Gray.

JEANNIE *smooths his hair from his forehead.*

He sickened day by day, and nothing would he take,

JEANNIE *passes cup from table*, R., *which he refuses.*

But said, "Tho' I am like to die, 'tis better for her sake.

JEANNIE *kneels for the old man's blessing.*

Is Jamie come?" he said, and Jamie by us stood.

JAMIE *enters*, L.

"I've wronged you sair," he said, "now let me do some good.

ROBIN *grasps* JAMIE'S *hands*

I give you all, young man, my houses and my kine,

JAMIE *kneels*, L., *and* ROBIN *points off*, L.

And the good wife herself, who should not have been mine."

JEANNIE *kneels, he joins their hands, they bow their heads for his blessing.*

We kissed his clay-cold hands, a smile came o'er his face.

They rise, lift his hands to their lips, and then suffer them to drop heavily.

Said Jamie, "He is pardoned before the Throne of Grace!

JAMIE *points up*, L., *one hand on arm of chair.*

O Jeannie, see that smile; forgiven I'm sure is he;

JAMIE *turns to* JEANNIE.

Who could resist temptation while hoping to win thee?"

ROBIN *falls back in death.*

JEANNIE *kneels*, R.; JAMIE *points up*, L.

[*Curtain falls.*

The Mistletoe Bough.

CHARACTERS.

THE BRIDE.—*White dress and veil, wreath, also a faded wreath.*

LOVELL.—*Knee-breeches of white paper-cambric, coat faced with same, ruffled shirt, white cravat, white wig and beard for last scenes.*

THE BARON, FOUR GENTLEMEN *or* BOYS, } *same as* LOVELL, *excepting bright-colored breeches and facings.*

FOUR LADIES *or* GIRLS.—*Silk train-Dresses, powdered hair.*

THE BARONESS.—*Black Dress in same Style.*

SIX LITTLE CHILDREN *in ordinary Dress.*

PROPERTIES.—*One table, one chair, two boxes. Front, side and lid of chest, four and one-half feet long, two and one-half high; the lid is hinged, as usual, to the back; the four sides of the chest are not nailed together, but merely held together by hooks and eyes at each corner inside. The sides must be unhooked for the last scene to allow the chest to fall to pieces.*

At rise of curtain the bride and Lovell stand in centre of stage at back. The baron and baroness at the left hand of Lovell. The others stand in two lines at side, gentlemen at right hand of partners. They dance as follows: head couple forward and back, sides forward and back twice and bow, grand right and left. The pianist must play the melody, and as the bride and Lovell meet at head of the stage, the singer must twice sing the chorus, "O, the Mistletoe Bough." At the word "bough," the couples join right hands and bow, first to partner, then to opposites, in exact time with music. The song then begins, the same dance coming in as marked.

The mistletoe hung in the castle hall,
The holly branch shone on the old oak wall;
And the baron's retainers were blithe and gay,
And keeping their Christmas holiday.

LOVELL *leads his* BRIDE *forward and points up.*
They go backward to place, he points to sides of stage.
Sides forward and back, bow, and begin the dance, which goes on as above.

(*Dance.*)

The baron beheld with a father's pride,
His beautiful child, young Lovell's bride,
While she with her bright eyes seemed to be
The star of the goodly company,

LOVELL *leads* BRIDE *to* BARON, *who salutes her; he then leads her to centre of stage and puts a ring upon her finger.*

They look tenderly at each other, and remain in centre, hand in hand, until chorus, when they bow first to each other, then to sides.

CHORUS.

O, the Mistletoe bough!
O, the Mistletoe bough!

All bow as before.

(*Dance.*)

"I'm weary of dancing now," she cried;
"Here tarry a moment, I'll hide, I'll hide!
And, Lovell, be sure thou'rt the first to trace
The clew to my secret lurking place."
Away she ran, and her friends began
Each tower to search, and each nook to scan;
And young Lovell cried, "O where dost thou hide?
I'm lonesome without thee, my own dear bride."
O, the Mistletoe bough!

BRIDE *comes forward, stretches out her hands wearily, places left hand on* LOVELL'S *shoulder, who also comes forward; she points over her shoulder and runs off at the right. Dancers cross and go out.*

LOVELL *expresses despair.* BARONESS *comes forward, places her right hand on his shoulder. They salute each other, then bow to audience at chorus.*

[*Curtain falls.*

SCENE II.—*Chest in centre, table tipped over at right of stage, chair on floor at left. The melody is played.* BRIDE *enters hastily; first hides behind the table, then decides to enter chest, draws up chair and steps in. The chorus is then sung, and the* BRIDE *lets the lid fall heavily at last note.*

They sought that night, and they sought her next day,
And they sought her in vain, when a week passed away.
In the highest, the lowest, the loneliest spot.
Young Lovell sought wildly, but found her not.

The dancers enter slowly, pause a moment, then cross and exit.

[*Curtain falls.*

SCENE III.—CHILDREN *are playing "Thread the Needle," in time to the melody; they stop suddenly, two of them point to right of stage.*

And years flew by, and their grief at last
Was told as a sorrowful tale long past;
And when Lovell appeared, the children cried,
"See! the old man weeps for his fairy bride."
O the Mistletoe bough!

LOVELL *appears at right, dressed as an old man, and crosses the stage slowly.*

He bows his head and weeps, then salutes the CHILDREN, *who bow to him and then to audience.*

[*Curtain falls.*

SCENE IV.—*Same as* SCENE III., *except that the chest is unhooked at corners, and the faded wreath inside.*

At length an oak chest, that had long lain hid,
Was found in the castle. They raised the lid,
And a skeleton form lay mouldering there.
In the bridal wreath of the lady fair!
O, sad was her fate! in sportive jest
She hid from her lord in the old oak chest;
It closed with a spring! and her bridal bloom
Lay withering there in a living tomb.
O the Mistletoe bough!

Old man slowly enters, and attempts to raise the lid, pushes the right corner and chest falls. He holds up the wreath with trembling fingers. Gazes with horror on the chest. Turns to audience and points towards it. He kneels, and at last note of chorus falls on ruins of the chest.

[*Curtain falls.*

Villikins and His Diniah.

An Illustrated Ballad, to be Performed by Children from Eight to Twelve Years Old.

CHARACTERS.

PARENT.—*Top-boots, knee-breeches, swallow-tail coat, ruffled shirt, white cravat, powdered hair.*

VILLIKINS.—*White pantaloons, swallow-tail coat, ruffled shirt, fancy tie, curled hair.*

DINIAH.—*Train dress, bright overskirt, hat, large waterfall, Grecian bend.*

PROPERTIES.—*Two sheets, letter, bottle, carpet-bag, money.*

[NOTE.—Swallow-tail coats are easily made by sewing tails on to the boys' jackets; the ruffles are made of paper. The girl can wear a long dress tucked up

over her own. The sheets are placed over the heads, leaving only the face exposed. They hold the sheet under their chins with left hands and point with the right. Where a trap-door is available they fall into and rise up from it.]

(*A concealed Singer begins song as curtain rises.*)

I.

There was a rich merchant, in London did dwell,
Who had for a daughter a very fine girl;
Her name it was Diniah, just sixteen years old,
With a very large fortune, in silver and gold.

PARENT *bows low to audience.*
PARENT *points with left hand.*
PARENT *spreads both hands in ecstasy.*
PARENT *ratiles money in his pockets.*

CHORUS.

Sing tural li lural li lural li la,
Sing tural li lural li lural li la,
Sing tural li lural li lural li la,
Sing tural li lural li lural li la.

PARENT *dances in time to music, forward.*
PARENT *dances in time to music, backward.*
PARENT *dances in time to music, forward.*
PARENT *dances in time to music, backward, and bows at last note.*

II.

As Diniah was walking the garden one day,
Her father came to her, and thus did he say:
"Go dress yourself, Diniah, in gorgeous array,
And I'll bring you a husband, both gallant and gay."

DINIAH *enters and courtesies to* PARENT, *who bows in time.*
PARENT *approaches her, and moves head and hand as if speaking.*
PARENT *points to* DINIAH'S *dress, who takes it in her hands and looks upon it.*
DINIAH *puts finger in her mouth, and turns head away.*

CHORUS.

Both dance forward and backward together at each line, and bow at end.

III.

"O papa, dear papa, I've not made up my mind;
To marry just yet I do not feel inclined;
And all my large fortune I'll gladly give o'er
If you'll let me be single a year or two more."

DINIAH *puts right hand on* PARENT'S *left shoulder.*
DINIAH *places left hand coaxingly under his chin.*
DINIAH *turns to left, moves both hands as if throwing away her money.*
DINIAH *looks at him imploringly, and coaxes him as before.*

CHORUS.

Both dance forward and backward, and bow in time as before.

IV.

"Go, go, boldest daughter!" the parent replied.
"If you do not consent to be this young man's bride,

PARENT *shakes his head and fist very savagely.*
DINIAH *kneels down and cries.*

I'll give your large fortune to the nearest of kin,
And you sha'n't reap the benefit of one single pin.

PARENT *makes motions as if throwing away money; takes large pin from his coat.*
DINIAH *wrings her hands and weeps.*

CHORUS.

Sung and danced as before. [*Curtain falls.*

V.

As Villikins was walking the garden around,
He spied his dear Diniah lying dead on the ground,
With a cup of cold pison lying down by her side,
And a *billet-doux*, saying by pison she died.

VILLIKINS *enters, discovers* DINIAH *lying in centre of stage with bottle and letter; he jumps, throws up his hands in horror.*
VILLIKINS *picks up bottle and smells it.*
Reads letter in amazement.

CHORUS.

VILLIKINS *dances forward and backward, looking first at letter in his left hand, then at bottle in his right, extending each hand in turn, bows at last note.*

VI.

He kissed her cold corpus a hundred times o'er,
And called her his Diniah, though she was no more;
Then he swallowed the pison like a lover so brave,
And Villikins and his Diniah both lay in one grave.

VILLIKINS *kneels down behind* DINIAH, *bends over her and pretends to kiss her.*
Wrings her hands.
Drinks from bottle.
Falls behind DINIAH *at last note.*

CHORUS.

No dance. [*Curtain falls.*

VII.

At twelve next night, by a tall poplar tree,
The ghosts of his children the Parent did see,
Standing close to each other, and both looking blue,
Saying, "We should be both living if it was not for you."

PARENT *enters, discovers the lovers standing at back of stage dressed in sheets like ghosts. He jumps, looks first over his left shoulder at them, then over his right shoulder, and continues this motion through rest of verse and chorus.*
Ghosts dance forward and back as before, following PARENT; *all bow.*

CHORUS.

VIII.

Now the Parent was struck with a horror of home,
So he packed his portmanteau, the world over to roam;

PARENT *goes off left for his carpet-bag.*
He packs his clothes.

But he had not gone far, when he was seized with a shiver
Which ended his days, so finished him forever.

Suddenly turns his head, sees ghosts, and shivers faster and faster until he drops in centre of stage.

CHORUS. *Ghosts dance around* PARENT; DINIAH *first; both bow.* [*Curtain falls.*

CHARADES.

Although considered easy to act by many persons, these are by far the most difficult of all dramatic scenes. To render them effective, a quick wit and a brilliant conversational talent must be united with the power of imitation. It is, therefore, best to give only a skeleton of a few which have proved successful, leaving them to be endowed with life by the genius of the actors; for those with written conversations often appear tame.

For those who prefer written parts, there are volumes of charades dramatized for parlor performance.*

The more extravagant the humor of a well-acted charade the better; so we shall begin with some comic ones, which have often been acted successfully, in which, of course, the pronunciation of the words is considered, and not the spelling.

Jewels. A Charade in Three Scenes.

SHYLOCK.—Red dressing-gown, sash, red yarn braid, loose trousers.

ANTONIO.—Tunic, loose pantaloons.

PORTIA.—Dark dress, white cotton wig, like a strong-minded female judge; knife, scales, bond.

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* "Parlor Theatricals" and "Frost's Parlor Acting Charades." Both published by Dick & Fitzgerald, New York.

JEW.

Shylock enters, followed by Antonio. He demands payment of a bill for a pound of flesh found on his last month's meat-bill.

Antonio begs for more time; says he will pay him when his ship comes in. Shylock demands immediate payment, or he will sue him. The matter is then referred to the judge, who compels Shylock to produce a pound of beef, as a specimen of the amount at *stake*. She finds that Shylock has charged too much for his meat, and compels him to discharge Antonio, and to forfeit the piece he has laid before the court. Shylock expresses great discomfiture.

CURTAIN.

ILLS.

Fine lady in rich costume, reclining on a couch.

Pompous Doctor.

Lady in hysterics. Doctor knocks and enters. She gives him a list of many ills and maladies, each one of which he assures her she has no symptoms of.

He then asks her a few questions, such as, "Do you find, that after a hearty lunch, a great dinner, or a game supper, you experience a loss of appetite or indifference to food?"

"Oh yes, doctor."

"After a hard day's work, and dancing all night, do you ever feel a sense of lassitude?"

"Oh yes! Doctor, you understand my case exactly."

He writes a long prescription.

CURTAIN.

JEW-ELS.

THE MOTHER OF THE GRACCHI.—Roman costume, draped with sheets.

THE TWO GRACCHI.—Draped with sheets.

The two Gracchi enter, each with a prize-package of candy, containing cheap jewelry, over which they are quarreling. The mother enters with stately steps, pulls the combatants apart by the ears, and takes away the prizes, exclaiming, "These are my jewels!"

CURTAIN.

Norma. A Charade in Three Scenes.

NOR.

Noah and his three sons, each with a wife upon his arm, come in, stepping carefully, holding up their dresses and umbrellas, as if it were damp. They converse about the various animals, and the difficulty they have experienced in getting them safely into the ark, and exit by another door.

MA.

A lady is seated on a chair at the centre of the stage. A small boy comes running in, calling, "Ma! Ma!" She orders him to do several things without success; and finally says, "Go out of the room." He says, "I won't." She replies, "Stay here; I will be minded."

NOR-MA.

A procession of druids and nuns enter, dressed in waterproof-cloaks and sheets. Norma follows, in white, with a wreath of oak-leaves. They march three times round the stage and arrange themselves in a semicircle. Norma kneels and sings, in burlesque, "Casta Diva."

The moon rises behind the table, and all march out, chanting the well-known march.

CURTAIN.

Conundrums. A Charade in Four Scenes

CO.

An old man and his wife enter, and seem reading the signs all along a street; and the lady remarks, "What a splendid business must be done by Mr. Co, as his name appears upon so many signs.

NUN.

A tableau can be introduced here of the well-known scene of taking the veil.

DRUMS.

An irascible old bachelor, wishing to revenge himself upon a family, presents the six boys each with a drum. The effect of the instruments, played with vigor, generally satisfies the audience in a short time.

CO-NUN-DRUMS.

A troupe of minstrels, who give and guess conundrums.

Indolent. A Charade in Four Scenes.

INN.

The first scene may be trusted to a conversation between the servants, that can be made very amusing.

DOUGH.

The second scene may be a kitchen scene, where the troubles of a newly imported Hibernian over her first batch of bread, can be introduced.

LENT.

The third scene may be made a comical illustration of the despair of a book-collector over the return of a valuable borrowed book in a state of dilapidation.

IN - DO - LENT.

The whole word may turn upon the loss of a legacy by a nephew, who was too lazy and *Indolent* to perform some trifling duty for a rich old aunt.

Dramatic. A Charade in Three Scenes.

DRAM.

An ARTIST, *sitting by a table on which is an empty plate, a bottle, and a few brushes. Picture frames, and other furniture of a studio, are arranged around the room. He speaks in burlesque of Hamlet's soliloquy.*

"To be or not to be,"—life's dreary dream is o'er,
And dark despair stands shuddering on the shore,
Pointing in terror to that dreadful bourne
From which, alas! there can be no return.
Come then, dark dram of poison handy,
Of strychnine made, called pure French brandy.
Lift the black veil! thou dark and dreadful dram;
Teach me what fate—what life is—what I am;
And why this curse of genius has been given
To crawl on earth and only dream of heaven:
For round my mind the changing colors play
Bright as the radiance of departing day;
And forms of beauty ever fill my mind,
Which to my canvas will not be confined—
Bright fleeting visions which should trace my name
With the great masters! But one moment stay!
They had no names till they had passed away!
And when, to-morrow, they will find me here,
Will tardy fame mourn o'er my early bier,
And glory toll my mournful funeral knell?
What! no bread here? "Plate, oh, thou reasonest well."

[*Drinks from the bottle.* LADY *enters, and knocks away the dram from his lips.*]

LADY.—"What can have tempted you to this?"
ARTIST.—"Living in misery to dream of bliss;
That which makes folly wise, and wisdom folly prove;
The burning cold and freezing heat of love;—
But you can make me happy! Let me trace
The changing glories of that lovely face:
The blush-rose mingling with the pure white lily."
LADY.—"To paint my face! How can you be so silly?"
ARTIST.—"Next week the dreadful critics come to see
If to their clique I can admitted be.
Oh, let me paint that face which haunts me ever!
And if they don't pronounce the picture clever,
Othello's occupation's gone! and then
I never will attempt to paint again."

CURTAIN.

ATTIC.

The same room as before. One of the picture frames is placed upon the table near the edge, the top of the frame leaning against the wall. A black shawl is pinned to the back edge of the frame, and the lady stands behind the table so as to show her head and shoulder in it, the rest of her body being concealed by the tables. Three critics enter, and express their disgust at being invited to such a miserable attic—as if any picture worth having could be produced in such a poor place. Then they proceed to find fault with it in every way, criticising the drawing, color, etc. The lady keeps still as long as possible, then bows to them from the frame. The artist laughs at them, and the critics retire in confusion.

CURTAIN.

DRAM - ATIC.

A manager sits at a small table at left of stage, and many applicants for engagements for the next dramatic season arrive, each one in turn giving a specimen of his powers. A tragedian, Irish, Dutch, comedian, ballet-dancer, and many others present themselves.

The following is an example of a charade with all the dialogue complete, and will serve as a model for those who are not familiar with charade acting:

Tell-Tale. A Charade in Three Scenes.

TELL. *A Historical Burlesque.*

SCENE I.—*A small boy sits upon a sofa covered with a red shawl to represent a throne; on his head he wears a gilt paper crown, and holds a dust-brush in his right hand as a sceptre. Six guards surround the throne, each holding some domestic weapon, such as broom, shovel or tongs, and all have shawls draped over their left shoulders.*

GESSLER. Bring forth the prisoner!

The guards go out and bring in a very small boy, dressed like the others, with his hands tied tightly behind his back.

GESSLER. Your name?

TELL. Tell.

GESSLER. I told *you* to tell.

TELL. I told you it is Tell.

GESSLER. Are you ready for your sentence?

TELL. Yes; if it is a short one.

GESSLER. Bring forth his son.

Two other guards go out for a very large boy, who sits down on the sofa by the side of GESSLER.

GESSLER. Son, rise!

The boy gets up and stands with folded hands.

GESSLER. Having long desired to see your wondrous skill in

drawing the long bow, I will grant you life and liberty if you will shoot an apple from his head. I have chosen a little one as his head is small, so you can choose your mark!

The guards place a large cabbage on the SON'S *head, and lead him to the end of the room.* TELL *is unbound, a bow is put into his hands, and a single arrow, which he breaks, and calls for more. He selects one, and conceals a second in his vest pocket. After putting on a pair of spectacles he shoots; the boy shakes his head and the cabbage falls.*

TELL *embraces his* SON; *the arrow falls from his pocket.*

GESSLER. Archest of archers! why was this concealed?

TELL. To slay you, tyrant, had I slain my boy!

TELL *shoots at* GESSLER, *and escapes, pursued by all.*

TALE. *A Historical Legend.*

SCENE II.—*A party of children enter and arrange themselves around an arm-chair in a graceful group. A little* GIRL *says:* "Now I will go and beg grandpa to tell you a story." *She then goes out and soon returns, leading an old man, whom she places tenderly in the chair. She then says:* "Now, grandpa, we are all ready;" *and the old man begins, slowly at first, but gradually warming up with his subject, as follows:*

"My dear little ones! I will tell you a true incident of the first battle of the war which made us free and independent, in the very words in which I have so often heard it from the lips of my dear mother. In the year 1770 two brothers carried on a small farm in the north part of the town of Concord. They were of nearly the same age, and grew up in the most perfect harmony until the elder was twenty-two years of age and his brother two years younger, when the quiet of their simple lives was disturbed by the arrival of a family from Boston, who purchased a large farm bordering on the river meadows. One of

the members of the household was a beautiful maiden of eighteen, who had been educated in England, where she had acquired a taste for coquetry, and a desire for the admiration of all who came across her path. The honest farmer boys, beholding for the first time so much loveliness, were completely fascinated, and they little thought the object of their affections was capable of treating both alike with the marks of her preference. One summer evening the elder brother determined to offer his heart and hand to the fair lady, and was hastening to meet her by appointment at a secluded spot by the river-bank. Hearing voices he crept up slowly through the thicket of grape-vines, and taking off his hat gazed earnestly through the thick branches. What was his surprise to see his brother in the most earnest conversation with his beloved, who seemed listening with delight to his impassioned language. Filled with rage and despair he hurried away, seeking only to tear himself from the presence of his love, and the sight of his brother's happiness. The next morning found him at Boston, where he enlisted in the regiment which was on the point of returning home to England. His hat having been found on the river-bank, he was long mourned as dead by his brother, who finally married the young lady. On the morning of the 19th of April, 1775, the younger brother left his young wife, and assembled with the minute men, of which company he was a member. At nine o'clock he was stationed on Buttrick's Hill, and marched boldly to the defence of the Old North Bridge, where Capt. Davis, the first martyr, fell. Maddened by the sight, the brave farmers pursued the retreating soldiers down the Lexington road, firing from behind walls and trees, in the style which they had learned in the old Indian wars. Foremost among the patriot band was our hero, whose trusty rifle seldom missed its aim. After five miles of this exciting warfare he came around a house just in time to see a British soldier approaching. Lifting his gun he remarked: "You are a dead man!" "So

are you!" replied the Briton, and both fired at the same instant, and fell, mortally wounded. The British soldier drew himself near an old well which was between them, and both approached to slake their dying thirst. What was their horror at recognizing each other when it was too late! The two brothers embraced, but, alas! it was the embrace of death. The next day they were buried in the same grave, to which they were followed by the heart-broken wife.

The children seem much interested in the story, and follow the old man, who is led out by the little girl.

TELL-TALE; OR, THE OLD-FASHIONED QUILTING-PARTY.

SCENE III.—*Six or eight girls in old-fashioned caps, kerchiefs, high combs and old dresses, with white aprons, sit around a bed-quilt rolled over two poles, and supported on chairs.*

MISS SMITH. I tell you, ladies, Mrs. Johnson ought to be turned out of the society, for they say she steals everything she can, and rejoices in it, too!

MRS. LEWIS. Now, Miss Smith, I think you ought to be careful how you tell such stories about her. I am sure she appears very well, always. Perhaps you have been misinformed, or exaggerate a little without intention.

MISS SMITH. Exaggerate! how you talk! I shouldn't wonder if you thought I was deaf! Miss Brown told me all about it, her own self.

MISS BROWN. Now, Miss Smith, you know I did not say all that! I said I heard Miss Jones say that she did not think it wrong to steal, if you wanted to.

MISS JONES. You ought to be ashamed, Miss Brown! I only said she must be watched, for I feared her principles were weak on the side of accumulation, for she did not disapprove of it by any means, as Miss Smart says.

MISS SMART. I never did! I only said Miss Prim said she knew Mrs. Johnson loved to take what did not belong to her.

MISS PRIM. Now, ladies, all I ever said was that Miss Chief said she heard her say so herself.

MISS CHIEF. Ladies, in order to see how a story would grow, I did say that I heard Mrs. Johnson say, over and over again, that she loved to "steal," which is quite true; for I heard her practicing a hymn, and she kept singing, "I love to steal! I love to steal!" more than a dozen times before she was satisfied to finish the line: "I love to steal awhile away."

MRS LEWIS. Now, ladies, you can see how a very great matter will come from very small beginnings, and let us all beware how we spread any story without being careful to ascertain whether it has any foundation in fact. But tea is ready, so let us all go out to use our mouths to a better purpose.

CURTAIN.

PANTOMIMIC CHARADES.

Much genuine amusement may be derived from *Pantomimic Charades*. The success of this species of entertainment wholly depends upon *action*, as no dialogue is permitted. The following charade will serve as a model, but if variety is desired quite a number of good Pantomimic Charades will be found in a little work devoted to the subject.*

* PARLOR THEATRICALS, published by Dick & Fitzgerald, New York.

Knighthood. A Pantomimic Charade in Three Scenes.

KNIGHT.

One of the actors dresses himself for the KNIGHT as Don Quixote, with a basin upon his head for a helmet, the poker for a lance, the fireguard for a shield, and so on, making out his armor as he best can.

He enters the room marching, followed by his squire, SANCHO PANZA, who must be dressed in a motley costume, and be very fat. As they enter a lady kneels to the KNIGHT, and, clasping her hands, mutely implores his aid to defend her from a cruel TYRANT who holds her captive. As the KNIGHT raises her, the cruel TYRANT rushes out from behind a curtain to carry her away. The knight shakes his lance at him, and the TYRANT completely vanquished, falls to the earth. Leaving him there, the victorious KNIGHT leads the LADY respectfully by the hand off the stage to perfect freedom. SANCHO PANZA struts after, turning to shake his fist at the conquered TYRANT.

HOOD.

In the next scene, a lady enters with an immense, ugly *hood* upon her head. Two other ladies, advancing to meet her, seem surprised, and point to the hood. Suddenly she turns back and holds up a large placard, upon which is written, "The Latest Fashion!" The ladies lift their hands in dismay, and faint into each other's arms.

KNIGHT-HOOD.

The whole word "*Knight-hood*" is performed by Don Quixote knighting a youth. Ladies fasten on his spurs, tie his scarf and belt, buckle his helmet and hand him his shield. He kneels. The Don touches him on the shoulder with his

sword. He rises, and a scene of congratulation, in dumb show, follows. Then the whole party advance, and form a

GRAND TABLEAU.

R.	C.	L.
Two Ladies.	Don Quixote.	Young Knight.
Sancho Panza, *Kneeling.*	Squire of Young Knight, *Kneeling.*	

This may be made very laughable if grotesquely costumed and tragically performed.

THE SECRET OF SECOND-SIGHT.

The following explanation of the Mystery of Second-Sight is condensed from an article on that subject that appeared in "Scribner's Monthly:"

"Second-Sight" is a combination of five different methods, which accounts for the fact that it has baffled the most astute investigators.

The first step toward acquiring the trick is to learn the position or number of each letter in the alphabet so perfectly that the moment a letter presents itself to the mind, its number is at once associated with it. For instance, if I is thought of, 9 will instantly be suggested; if M, 13; T, 20; and so throughout.

Having thoroughly mastered this, which can be done in half an hour, the next step is to memorize certain arbitrary words or cues, which represent the letters of the alphabet and their

corresponding numbers. A long experience proves that the following are the best words for the purpose:

Come	represents	A	and 1
Look	"	B	" 2
Hurry up or *Tell me*	"	C	" 3
Make haste or *Tell us*	"	D	" 4
Well	"	E	" 5
Please	"	F	" 6
Say	"	G	" 7
Answer, Call or *Called*	"	H	" 8
Now	"	I	" 9
Let me know	"	J	" 10
Can you see	"	K	" 11
Try	"	L	" 12
Right away	"	M	" 13
Do you know	"	N	" 14
Go on	"	O	" 15
Let us hear	"	P	" 16
At once	"	Q	" 17
See	"	R	" 18
Look sharp	"	S	" 19
Let us know	"	T	" 20
Quick	"	U	" 21
Will you look	"	V	" 22
Do you see	"	W	" 23
Be smart	"	X	" 24
I'd like to know	"	Y	" 25
What is it	"	Z	" 26
There	"		0
I want to know	"		100

With this short vocabulary properly committed to memory, any two aspiring amateurs could easily astonish their friends, for their is nothing which they could not describe. For in-

stance, let us suppose that a *watch* is handed to the performer. He would ask a question something like this:

"*Do you see* (W) what this is? *Come* (A) *let us know* T." Then a short pause, followed by an impatient "*Hurry up* (C), *answer* (H)."

The assistant catches the cues,—the other words, added merely for effect, he pays no attention to,—and answers, "A watch."

"*Now* (9) *tell us* (4) *the time. Well* (5) *?*"

"It is a quarter of ten."

"*Tell me* (C) what this is. *Go on* (O), *now* (I). *Do you know* (N) *?*"

"That is a piece of money."

"*Come* (1), what is it *worth?*"

"One dollar."

Had the question been "What is its *value?*" the answer would be "One *cent*," the words *value* and *worth* representing respectively *cents* and *dollars*.

In this way, as will be seen, anything can be *spelled out*, and for amateur entertainments, where no great time can be devoted to study, this will be found to answer every purpose.

For professional conjurers, however, something more is necessary. With us it is business, which means hard work and continual study. We use the *spelling system* occasionally; but for general use it is too long, and so we employ a second method. This consists of a list of such articles as are commonly offered by an audience. This list is alphabetically arranged, and divided into triplets, each triplet having a distinguishing number. Now, were I to ask one of my readers to make out such a list, the result in all probability, would be one containing about a third of what is necessary. It is wonderful how many things are brought out; but, that my readers may judge for themselves, let them read the following, compiled from actual experience:

1. Accordion, Album, Almanac.
2. Anchor, Apple, Apron.
3. Awl, Badge, Bag.
4. Ball, Banana, Beads.
5. Bean, Beil, Belt.
6. Bill of Exchange, Bodkin, Bonnet.
7. Book, Memorandum-book, Boot.
8. Bouquet, Bouquet-holder, Bottle.
9. Smelling-bottle, Box, Cap-box.
10. Dredging-box, Match-box, Music-box.
11. Snuff-box, Tobacco-box, Bracelet.
12. Bread, Brooch, Brush.
13. Nail-brush, Tooth-brush, Buckle.
14. Bullet, Bullet-mold, Burner.
15. Button, Button-hook, Sleeve-button.
16. Cable-charm, Cake, Calipers.
17. Candle, Candy, Cane.
18. Cap, Card, Card-case.
19. Piece of Carpet, Cartridge, Caustic.
20. Certificate, Chain, Chalk.
21. Charm, Check, Baggage-check.
22. Saloon-check, Checker, Chessmen.
23. Chisel, Chocolate, Cigarette.
24. Cigarette-holder, Circular, Clam.
25. Clarionet, Cloth, Coal.
26. Colander, Collar, Comb.
27. Compass, Contract, Cork.
28. Corkscrew, Counter, Coupon.
29. Cracker, Crayon, Crayon Drawing.
30. Cross, Cuff, Dagger.
31. Diary, Die, Domino.
32. Draft, Ear-pick, Ear-ring.
33. Emblem, Envelope, Epaulet.
34. Fan, Feather, File.

35. Fish-hook, Flag, Flint.
36. Flower, Flute, Fork.
37. Tuning-fork, Fruit of some kind, Gauge.
38. Gimlet, Eye-glass, Looking-glass.
39. Magnifying-glass, Opera-glass, Opera-glass case.
40. Glove, Gouge, Grain.
41. Grapes, Graver, Guide.
42. Railway Guide, Steam-boat Guide, Gum.
43. Gum-drop, Gun, Gunpowder.
44. Hair, Hair-dye, Hair-net.
45. Hammer, Handbill, Handkerchief.
46. Hat, Head, Animal's Head.
47. Dog's Head, Human Head, Heart.
48. Hinge, Hook, Ice.
49. Ice-cream, India-ink, India-rubber.
50. Inkstand, Jelly, Jew's-harp.
51. Key, Bunch of Keys, Door-key.
52. Night-key, Safe-key, Watch-key.
53. Knife, Knife with 1 blade, Knife with 2 blades.
54. Knife with 3 blades, Knife with 4 blades, Bowie-knife.
55. Knob, Lace, Lancet.
56. Lease, Legal document, Lemon.
57. Letter, Likeness, Licorice.
58. Locket, Lozenge, Magnet
59. Mallet, Map, Marble.
60. Match, Medal, Meerschaum.
61. Piece of Metal, Microscope, Mineral.
62. Mitten, Mouth-harmonicon, Muff.
63. Sheet-music, Monogram, Nut-pick.
64. Nail, Nail-trimmer, Necklace.
65. Necktie, Needle, Needle-case.
66. Knitting-needle, Note, Nut.
67. Nut-cracker, Oil-silk, Ointment.
68. Orange, Oyster, Ornament.

69. Paint, Paper, Blotting-paper.
70. Newspaper, Sand-paper, Passport.
71. Parasol, Peach, Pear.
72. Pen, Pen-holder, Pencil.
73. Pencil-case, Pencil-cover, Pencil-sharpener.
74. Slate-pencil, Perfume, Photograph.
75. Pickle, Pill, Pin.
76. Pin-Cushion, Hair-pin, Safety-pin.
77. Scarf-pin, Shawl-pin, Pipe.
78. Pistol, Plaster, Pliers.
79. Pocket-book, Pop-corn, Portfolio.
80. Postal-card, Powder, Powder-horn.
81. Prescription, Programme, Punch.
82. Purse, Picture, Quill.
83. Ratan, Receipt, Reticule.
84. Reward of Merit, Ribbon, Ring.
85. Snake-ring, Seal-ring, Rivet.
86. Rubber Band, Rule, Printer's Rule.
87. Sand, Sash, Sausage.
88. Saw-set, Scarf, Scissors.
89. Screw, Screw-driver, Seal.
90. Sealing-wax, Cigar, Cigar-case.
91. Cigar-holder, Cigar-lighter, Sewing-silk.
92. Shawl, Shell, Shoe.
93. Shoe-peg, Shoe-string, Shot.
94. Slate, Slung-shot, Snuff.
95. Soap, Spectacles, Spectacle-case.
96. Sponge, Spool of Cotton, Spoon.
97. Spring, Stamp, Postage-stamp.
98. Revenue-stamp, Stick, Stone.
99. Strap, String, Stud.
100. Sugar, Surgical Instruments, Swivel.
101. Sword, Syringe, Tablet.
102. Tack, Tag, Tape.

103. Tape-measure, Tassel, Thermometer.
104. Thimble, Thread, Ticket.
105. Ball-ticket, Bath-ticket, Excursion-ticket.
106. Ferry-ticket, Lottery-ticket, Pawn-ticket.
107. Pool-ticket, Railway-ticket, Tinder.
108. Tin-foil, Tobacco, Tobacco-pouch.
109. Tippet, Tool of some kind, Toothpick.
110. Toy, Trimming, Trowsers.
111. Tumbler, Tweezers Type.
112. Umbrella, Umbrella-cover, Veil.
113. Vest, Violin, Violin-bow.
114. Violin-string, Vegetable, Wafer.
115. Watch-guard, Water-color Sketch, Wax.
116. Whalebone, Whip, Whistle.
117. Window-catch, Wire, Wrench.

If the *first article* in any triplet is offered by the audience, the performer merely gives the cue corresponding to the distinguishing number of the triplet, affixing some such sentence as "What is this?" to make the question natural. If it be the *second article* of the triplet, he adds the word *here;* and if the *third article*, he substitutes or uses *that.*

To give an example: Suppose a *glove* is offered. This is the *first article* of the *fortieth triplet.* The question would be: "*Tell us* (4) what this is, *there* (0)."

Should the *second article* in the *fifteenth triplet* be offered, the question would be either, "*Here*, what's this? *Go on* (15)," or "*Come* (1), what's this *here? Well* (5)?" and the answer in either case "*A button-hook.*"

It sometimes happens that two articles of the same kind are offered either in immediate succession or in the same performance, for the purpose of detecting whether the question is identical in each instance. But we are prepared for this, and avoid the snare. If, for example, two fans should be offered, one immediately after the other, for the first we would give

the *number cue*, and for the second use merely "This?" which is known as *a repeating question*. If the second fan should not be offered until later on, it may be politely declined on the ground that "we had that same article but a little while ago"; or, if the owner be persistent, the word can be spelled out.

In exhibiting "Second-Sight," a very wonderful effect is reached by combining the two systems of the triplets and of spelling. Suppose a *necklace*, bearing the name "Jane," is offered; this is the way in which the question would be asked: (Remember that *necklace* is the *third in order* of the *sixty-fourth triplet*).

"What is *that, please* (6)? *Make haste* (4)."

"That is a locket."

"*Yes*, that's *good!*"

"It is a *gold* locket, and has a *name* on it."

The *yes* and *good*, which sound merely ejaculatory, being respectively the cues for *gold* and *name*.

"*Let me know* (J) the name. *Come* (A), *do you know* (N) it? *Well* (E)?"

These questions may look strange on paper, but when asked in an abrupt, disjointed way, sound perfectly natural.

So much for spelling and the triplets. Of course there are many other cues which are not here given; as those for a torn or broken article, colors, dates, countries and initials; these are simply matters of pre-arrangement.

In order to still further mystify the audience, the performer picks up a call-bell, with the remark: "As many imagine that my questions convey the name of what is offered to me, I shall dispose of that theory."

Picking up some article, he taps the bell, and the answer comes as readily as if a question had been asked. This is continued six or seven times, and then even the bell is put aside. The assistant on the stage turns his back to the audience, and the performer merely points at or picks up the articles. And yet they are described.

For the first of these methods, it is merely necessary to memorize six or seven ordinary articles, such as are found in every audience, as a hat, fan, handkerchief, etc. These are taken up in a pre-arranged order, and constitute the *bell-questions*. In a mixed audience so many things are offered that a choice is very easy. For the *dumb business*, a third person is brought in. This person is in some position where he can see whatever is offered to the performer—generally at a "peep-hole" under the stage—and by means of a speaking-tube leading to the assistant on the stage, communicates the names of the articles.

The fifth and last method—the one with which the trick is generally concluded—is what is technically known as the *hat-fake*, "fake" being showman's slang for "trick." Although introduced at the end, this part of the trick is begun when the performer first comes on the stage, and before the assistant appears. A soft felt hat is borrowed, and the performer requests the loan of a few articles. Considerable fuss is made in collecting these, and they are gathered from various parts of the house. As a rule, not more than three or four things are taken; but with them are placed four or five odd articles belonging to the performer, such as a curious coin, a pin-cushion with a certain number of pins in it. Finally the hat is placed where all can see it, and the performer goes off for the assistant. As he passes behind the wings, he whispers to his assistant the names of the three borrowed articles. The trick is now introduced; it proceeds through its various phases of spelling, triplets, bell-questions and dumb business, until at length the hat is reached.

"As a final and conclusive test," says the performer, "let us go back to the hat, which has never once left your sight. Will some lady or gentleman ask the questions?"

The articles are handed out singly; of the borrowed ones,

merely the name is given; but of those belonging to the performer, of course, the minutest details are furnished.

The trick is done. The assistant retires, and the performer comes down to the footlights for his concluding speech.

"Now, how is this done?" he asks. "Well, I don't mind telling you, with the express understanding that it goes no further. It is neither mesmerism, spiritism, ventriloquism, rheumatism, or any other ism. It is brought about by the action of arcane-dynamics, subjectively submitted to the action of the passive agent, and the result, as you have seen, is a stentorophonic reproduction of the original idea! I'm afraid it's not yet quite clear to some of you. Well, then, in other words, it's a system of mental telephony. When an article is offered to me, I seize it; and then my assistant, he sees it. Ah! you smile—you understand it; but, remember, not a word outside as to how it's done."

The performer bows, the curtain falls, and the audience retire as much in the dark as ever, except those who have read this explanation of the secret.

PARLOR PANTOMIMES.

This is a kind of performance that, when really well done, affords a great deal of fun and amusement.

It naturally labors under some disadvantages, as compared with general dramatic representations, from the fact that the whole sense of the plot is dependent upon gesticulation and dumb show, aided, in some instances only, by the delusions and tricks that are incidental to most Pantomimes. The French, naturally a people of strong gesticulation in their ordinary conversation, excel in the art of pantomime; and we are mainly indebted to the "Ravels," and other talented pantomimists, for elevating to a legitimate performance what formerly was only used as the frame-work of a ballet, and very often utterly unintelligible to the spectators.

For school exhibitions, the Parlor Pantomime forms a very pleasing variety among other means of entertainment, as there are always to be found, in a number of young folks, some few at least who have considerable talent for mimicry; and who, while studying and practising to amuse others, are themselves greatly benefited by the training necessary to perform their parts well.

It would not be possible to lay down general directions that would cover every action and gesture that must occur in the course of even the most unpretentious pantomime, but there are certain conventional actions used on the stage to depict the various emotions of the mind; and, although few persons use exactly the same action under similar circumstances,

the usages of the stage have defined some of them for the uniform use of all.

ANGER is depicted by drawing the mouth open, with the teeth firmly set; shaking the head in a menacing manner; the eyes opened widely, and the eyebrows knit; the hands clenched; stamping with the feet, and violent agitation of the body.

FEAR is shown by a sudden shrinking backwards, as if preparing for flight, accompanied by general tremor of the body; the eyes and mouth are widely opened; the hands timidly raised, as if in irresolute defense.

GRIEF requires a solemn, impassive countenance; the eyelids lowered; the lips drawn in; the head hanging forward; the hands clenched together at arms' length; frequent sighs, and inattention to everything that is going on.

HATRED is depicted by drawing one foot back, so as to turn away from the object hated; the hands stretched out as if to repel an attack; the head averted; the countenance expressing anger.

JEALOUSY watches its objects stealthily, with flashes of anger, grief and scorn, with an occasional, but transient, gleam of hopeful joy.

JOY shows itself by a bright and smiling face, dancing and clapping of hands.

LOVE is described by pointing at the object, and pressing both hands on the heart, with a languishing expression of countenance; followed by stretching both arms tenderly toward the object.

PITY looks down on the object pitied, with uplifted hands, and a mixed expression of love and grief.

SCORN for a person is expressed by turning away with aversion; the eyebrows elevated; the head drawn up; the corners of the lips drawn down, and the mouth set as if to say the word "pooh."

WONDER or astonishment is shown by a stooping posture, the

knees bent and the hands resting on them; the head forward; the eyes and mouth open; followed by a gradual straightening of the body and elevation of the hands and arms; the mouth set as if to say "oh!"

Besides these emotional gestures, there are a few others of a conversational character, usually accepted as stage action.

Calling a person not on the stage is performed by advancing to the part of the stage designated, facing off; making three measured claps of the right hand on the left; then drawing the body up haughtily with the arms folded, as if in expectation. If the person called is present, the caller approaches him, touches him grandly on the shoulder, beckons him, retires a step, and awaits his advance.

Trying to Recollect something is done by bending the head down, and thoughtfully tapping the forehead with the forefinger of the arm furthest from the audience; gently shaking the head from side to side.

Recollection, following this effort, is expressed by raising the same forefinger upward, with a sudden gleam of intelligence on the countenance, and a quick nodding of the head two or three times in succession.

A Demand for Money is made by stamping twice with the right foot, slightly extended forward; at the same time striking the back of the right fingers on the palm of the left hand, extended forward and palm upward.

Payment of Money is performed by thrusting the left hand into the pocket, withdrawing it apparently full of coins, and transferring them, one at a time, with the thumb and forefinger of the right hand, to the right hand of the receiver, extended palm upward for the purpose. When the necessary number has been transferred, the player returns the (apparent) balance to his pocket, places his left hand under the receiver's right, and with his right hand folds the receiver's fingers carefully over, so as to secure the imaginary coins in his hand.

In Striking a person in the face, the sound of the blow is made by the person attacked striking his hands together very quickly, turning away as if endeavoring to avoid the blow, but really to conceal the motion of his hands.

Thanks are rendered with a graceful bow, and a downward sweep of the right hand, palm upward.

The plot of a pantomime, in order to be clearly comprehended by the audience, must necessarily be of the simplest kind. The success of the piece, therefore, entirely depends on rapidity of action and unflagging excitement, gradually increasing in degree as the climax is approached.

The success of a pantomime, like all other dramatic performances, depends a great deal on promptitude and precision in all the details, which can only be attained by thorough stage management; and this in turn requires a good manager, who should be an adept in stage matters, able to instruct and drill all the performers in their parts, and possessing knowledge and good taste in all the telling details of by-play or "business."

The manager's duties are as follows:

When a piece is chosen, he reads the description of the pantomime to the assembled actors. Each performer then receives his or her part, with the manager's instructions for its performance, and a rehearsal is called at a specified time. When all have been instructed and have practised thoroughly, an attempt is made to rehearse the parts all together; several rehearsals will be needed, and *at least* one full-dress rehearsal, with all the "properties," &c., in perfect order, with the incidental music and all other accessories carefully attended to.

Performers will find, in studying their gestures, an immense assistance by practising before a full length mirror, enabling them to "see themselves as others see them," and correct many an error of which they would otherwise be unconscious.

There is considerable difficulty in selecting pantomimes that come within the powers of young people, the great majority

being designed for practised professionals, and requiring accessories of scenery and stage arrangements not likely to be within the reach of youthful amateurs.

The pantomimes inserted here are entirely practical, and can be made completely successful, with moderate amateur talent, and such "properties" and contrivances as will cause no serious embarrassment in their preparation.

The action for each performer is given in dialogue style, and lays down the directions for the actors in fulfilling their parts; but the manager must be particular to provide "business" for actors not actually in action, so that all who are in the scene are busy. In a pantomime, nothing has a more deadening effect than allowing one or more of the performers to be standing still, awaiting his turn in the action.

Love in Ambush.

CHARACTERS.

STEPHEN. *The Stern Parent.*
JENNY. *His daughter*
ROBERT. } *Her devoted lovers.*
FRANK. }
PEASANTS. *One male and three females.*

COSTUMES.

STEPHEN. Swallow-tail coat. Make up to represent an elderly man. Hair powdered to look gray.

JENNY. Calico dress, white apron.

ROBERT. Dressed like a fop, with white pantaloons, dress-coat, eyeglass.

FRANK. Neat walking dress, business coat, &c.

PROPERTIES.—Table; ironing-board same size as top of table; clothes-basket; handkerchief; flat-iron; pattern of calico; two letters; sheet of paper; pencil; soap-box; white

hat, overcoat and cane for STEPHEN; straw hat; newspaper; pocket-book.

SCENE. *A room with practical door at back. Table in centre. Overcoat, cane and hat on a chair, right.* STEPHEN *sits at left end of table, reading newspaper.*

JENNY. Leaves her work and runs to door; looks out, as if expecting some one.

STEPHEN. Motions her back to her work.

JENNY. Resumes work for a moment, then runs again to the door and looks out.

STEPHEN. Rises and leads her back to the table by the ear. Stamps and motions her to go on with her work and not go to the door again.

JENNY. Irons for a moment, then becomes impatient, wants to get rid of him. Shows him a piece of calico, motions to him to go out and buy some like it.

STEPHEN. Shakes his head; searches his pockets; produces pocket-book; shows it empty, shakes his head again, motions her away, and sits down again to read.

(*A knock is heard.*

JENNY. Impatient and excited. Thinks; sudden thought, takes letter from her pocket; hands it to Stephen to take it away. Bustling around, and hurried, she helps Stephen with his coat and hat; gives him his cane, and starts him out of the door. (*Exit* STEPHEN.) She rubs her hands, glad to have got rid of him; steps through door, and leads in Frank.

Enter FRANK.

BOTH. Shake hands, and appear overjoyed to meet.

JENNY. Hands Frank a chair, and takes another at opposite side of stage.

BOTH. Seat themselves, and cast glances at each other, *he* admiringly, *she* modestly and coyly. They gradually edge their chairs nearer together.

FRANK. Takes Jenny's hand, kneels before her on one knee —expresses fervent admiration and devotion.

(*A cough is heard outside, right.*

BOTH. Start up in consternation, and rush across stage. (*Another cough outside.*) Both seize the table and carry it off (*left,*) and return without it.

JENNY. Takes a basket off the box (*right,*) and places it exactly where the table stood; makes Frank kneel on the box on hands and knees; places the ironing-board upon his back and covers it with a sheet, to look like the table. Irons handkerchief vigorously.

Enter STEPHEN.

STEPHEN. Takes off his overcoat; places hat and cane on one chair; draws the other chair to left of table and prepares to sit down.

FRANK. Kicks away the chair.

STEPHEN. Falls heavily on the floor, astonished; shakes his fist at Jenny, threatening her as he lifts himself slowly and stiffly up again.

JENNY. Motions that she was busy ironing, and did not touch the chair.

STEPHEN. Picks up the chair, replaces it; makes believe he is preparing to sit down; suddenly straightens himself again and looks round at the chair. Seeing it undisturbed, he sits down with confidence, but

FRANK. Again kicks away the chair, and same "business" is repeated. Finally

JENNY. Holds the chair firmly in its place, while

STEPHEN. Sits down, successfully at last, and takes out letters, which he reads, expressing great satisfaction as he reads the first, folds it up and puts it away carefully in his right breast pocket, near his heart. Opens the second letter, astonished at first, angry afterwards. Motions to Jenny for paper and pencil.

JENNY. Leaves her ironing, goes out (*left*) and returns with writing materials; resumes her ironing for a moment, then stops.

STEPHEN. Commences to write in a furious, exaggerated manner.

FRANK. Dances the table up and down; then stops.

STEPHEN. Accuses Jenny of shaking the table.

JENNY. Vigorously denies it; motions that she had stopped ironing.

STEPHEN. Seeing that the table is still again, attempts in vain to write.

FRANK. Quietly moves the table about six inches away from Stephen.

STEPHEN. Impatiently hitches his chair closer to it.

FRANK. Again moves the table sideways a little, so that the paper on which Stephen is writing moves away sideways to his right.

STEPHEN. Grabs the paper, crushes it in his hand, throws it and the pencil angrily on the floor. Stoops to pick it up, and sees Frank's hat on the floor in front of the table. Lifts it up; looks all over it, inside and out; finds no name in it; shakes his head; motions to Jenny inquiringly whose hat it is.

JENNY. Snatches it; motions that it is his own; puts it on his head, slapping it well down on the crown.

STEPHEN. Nods, all right. Looks round to chair and sees his own hat laying there with his cane; hands Frank's hat to Jenny, gesticulating violently, and pointing to his own hat.

JENNY. Takes Frank's hat, examines it carefully; nods, and claims it as her own; places it on her head, and walks slowly and coquettishly around the table.

STEPHEN. Follows her doubtfully, shaking his head. As he passes left end of table he receives a kick from Frank. Comes forward limping, and rubbing his leg. Seizes his cane, and pokes it under the table.

FRANK. Rises, throws the sheet over Stephen's head; takes Jenny by the hand and goes off quickly, right.

(*Exeunt* FRANK *and* JENNY.

STEPHEN. Stamps around excitedly, struggling to free himself from the sheet (*business with the sheet.*)

Enter ROBERT, *unconcernedly.*

STEPHEN. At last gets the sheet away from his head; sees Robert; in his excitement mistakes him for Frank; rushes at him, embarrassed by the sheet which still clings around his body and legs.

ROBERT. Becomes alarmed, runs around the stage.

STEPHEN. Follows him wildly, at the same time casting the sheet entirely away.

Enter PEASANT GIRL.

PEASANT GIRL. Catches hold of Stephen and stops him. Makes him look carefully at Robert.

ROBERT. Out of breath, also stops; looks at and examines Stephen (*business with eye-glass.*)

STEPHEN. Looks at Robert. Does not know him. Walks around him, examining him from head to foot; then drops exhausted on a chair.

PEASANT GIRL. Takes Robert and introduces him with much ceremony to Stephen.

ROBERT. Bows very grandly twice before Stephen.

STEPHEN. Holds out his hand to Robert in a courtly manner.

PEASANT GIRL. Laughs heartily. Claps her hands three times.

Enter FRANK, JENNY, *and the other* PEASANTS.

FRANK. Leads Jenny to Stephen. Both kneel on one knee before him.

STEPHEN. Spurns Frank, offers his hand to Robert and draws him near to Jenny.

PEASANTS. All surround Robert and pull him away, teasing him and twisting him around.

FRANK. Again takes his place by Jenny's side before Stephen and implores his consent.

STEPHEN. Seems undecided, but finally relents and joins Frank and Jenny's hands, and places his left hand upon theirs, and stretches his right hand benignantly over their heads.

PEASANTS. All form in a ring, compelling Robert unwillingly to join hands with them, and dance around Stephen and the lovers.

FRANK. Leads Jenny forward, the other three men choose partners, and a general dance or breakdown is started.

CURTAIN.

The Miser's Supper.

CHARACTERS AND COSTUMES.

THE MISER. Shabby dress-coat.
SERVANT. In shirt-sleeves with apron.
BOY. Concealed under the table.

PROPERTIES.—Plate; knife and fork; plate of meat; a large tin dish-cover; glass full of molasses and water; tube of glass or macaroni bent in the form of a syphon; newspaper; bag of tin money; piece of money with a long horse-hair or black sewing-silk attached to it; a candle set at the end of a long white stick so as to make it three feet long; two short eatable candles in candlesticks (these candles are cut from an apple, with pieces of almond for wicks); an empty glass; a chair; a trick-table; a tame cat with the BOY under the table.

The trick-table is easily made. Take a common pine-wood kitchen table. In the centre cut a square trap-hole, hinged to open downwards, and fastened when closed by a button underneath. Near the right front corner bore an auger hole large enough to admit a candle through it. Procure a common tin flat candlestick, cut away the bottom of the centre tube,

and fasten the candlestick on the table so that the centre tube corresponds with the auger hole. This allows the long candle to be pushed up and down through the tube of the candlestick. At the commencement this candle is wedged so as to project about two inches above the candlestick. Make two more auger holes near the candlestick. Paste a piece of cloth over the top of the table, cutting through carefully where the auger holes are, and around the central trap-door. Next fasten a strip of wood along the front and side edges of the table, projecting about half an inch above the level of the table top; on this strip hang a cloth of the same color and material as the table-cover, and reaching to the floor.

SCENE.—*A poverty-stricken chamber. The trick table in centre.*

Enter MISER.

MISER. Looks cautiously around, starting at the sound of his own footsteps, with a bag of money hidden under the breast of his coat. Assured that no thief lurks in hiding, he places his bag of money on the trap in centre of table, covers it with his hat, and then paces gloomily up and down front of stage.

BOY. Under the table, opens trap and removes the bag of money.

Enter SERVANT.

SERVANT. Places chair at right end of table, goes off (*left*) and returns with plate, knife and fork, and glass, which he arranges on right end of table. Summons the Miser.

MISER. Looks at plate and glass. Finds them empty. Points to his mouth to show hunger.

SERVANT. Strikes his left palm to show he must have money.

MISER. Removes his hat, and finds the money gone. Astonishment and terror. Replaces his hat on the trap. Falls on his knees suppliantly. Starts up, collars the Servant and accuses him of having stolen it.

BOY. Opens trap under the hat and replaces the money.

SERVANT. Shakes him off, protesting that he is innocent, pulls out all his pockets. Nothing there.

BOTH. Search all round the room, and are about to fight. Confusion around the table.

SERVANT. Accidently swings his arm over the table and knocks off the hat, discovering the bag of money just where the Miser left it.

MISER. Astonishment and joy. Takes a piece of money (with the horse-hair fastened to it, the end of which he secures in his left hand), hands it to Servant over the glass.

SERVANT. Accidentally lets it drop in the glass. (The coin begins to jump up and down in the glass, moved by the hair in Miser's hand.)

BOTH. Alarmed, tremble at the knees, watching the bewitched coin, which soon becomes motionless.

SERVANT. Takes up the glass. The coin jumps out and disappears (invisibly jerked up and caught in Miser's left hand.)

MISER. Hands Servant another coin.

SERVANT. Takes the money, goes off (*left*), and returns with newspaper. Strikes a match and lights the candle.

MISER. Takes newspaper from Servant, sits down; and, holding the newspaper close to the candle, commences to read.

BOY. Pushes the candle very slowly upward; holds it at its extreme height for a moment and then as gradually lowers it to its first position, and wedges it again.

MISER. As the candle ascends he is absorbed in his paper, and rises with the candle, until he has to sit on the top rail of the back of the chair, with his feet on the seat. As it descends, he as gradually descends with it to his place.

BOY and MISER. Repeat the same action.

SERVANT. Goes off (*left*), returns with glass of molasses and water.

MISER. Takes glass, sips it, smacks his lips with delight, and places it near one of the auger holes, and resumes his paper.

BOY. Puts the glass syphon up through the auger hole, inserts the short end in the glass, starts it running by sucking on the lower end, and empties the glass, catching the liquid as it flows down in a bowl or tin cup.

MISER. Lays down his paper, yawns, motions that he will take a drink, rubs his breast in anticipation, raises the glass to his lips, and finds it empty, ("business" of looking all round and under the glass to find the liquor).

SERVANT. Goes off (*left*), and returns with plate of meat, puts it on the centre trap, places the tin dish-cover over it, and taps Miser on shoulder to call his attention; gives Miser knife and fork in his hands, tucks a napkin under his chin, and bows.

BOY. Empties the plate through the trap.

SERVANT. Lifts the cover. The plate is empty. Astonishment and "business" of looking very carefully all over the plate and cover, inside and outside. Replaces plate and cover and goes off (*left*) for more.

BOY. Replaces the meat in the plate.

SERVANT. Returns after a fruitless search for more. Hesitates what to do, lifts the cover again, and finds the meat all right. Covers it up again, and rubs his hands with satisfaction; motions to Miser (finger in open mouth,) nods, that there is something to eat at last.

BOY. Draws the candle down and extinguishes it. Also withdraws both the plate and meat through the trap.

SERVANT. Seeing the light has gone out, runs off (*left*), and returns with the two eatable candles. He lights one.

BOY. Pushes the long candle up again into its place.

SERVANT. Perceives the original candle, blows out the lighted eatable candle, and lights the original again. Places the eatable candles on the table, and lifts the cover. Finds both meat and plate are gone, replaces the cover.

BOTH. Frantic astonishment at the meanness of this last trick.

BOY. At a signal given by the Miser, the moment before he overturns the cover, puts a small cat through the trap, under the dish-cover.

MISER. Is so hungry that he picks up the two eatable candle, and eats them. Still hungry, he reaches out for the regular candle to eat that also, overturns the cover, and a cat jumps out.

BOTH. Miser and Servant thoroughly scared, escape, one on each side of the stage, with knees bent and long burlesque strides, and arms swinging alternately.

CURTAIN.

The Sleeping Beauty.

CHARACTERS.

KING.	FOUR GENTLEMEN.	COOK.
QUEEN.	FOUR LADIES.	PAGE.
PRINCE.	TWO MAIDS.	SIX FAIRIES
BEAUTY.	TWO MUSICIANS.	OLD WOMAN.

COSTUMES.

KING.—Scarlet robe, trimmed with ermine, made of red flannel, edged with strips of split glazed wadding, with tufts of black worsted or cotton batting. Crown and sceptre.

QUEEN.—Blue silk dress trimmed with the same style of ermine. Crown.

PRINCE.—Court dress-coat, white vest with lappels embroidered with gold. Knee breeches, white silk stockings and buckle shoes. White satin is imitated by using glazed paper muslin—and gold embroidery by stamped gilt paper edging.

BEAUTY.—Elegant white dress with train; a gilt diadem on head.

GENTLEMEN.—Black court-dress, with cloak hanging over left shoulder. Knee breeches, silk stockings, buckled shoes, and black or white rod, five feet long, in right hand.

LADIES.—White dresses with train. Hair powdered.

MAIDS.—Calico dress, white apron. Small lace cap on back of head.

MUSICIANS.—Black or brown suit, consisting of long coat, knee breeches, stockings and shoes. Long clarionet (or paper imitation.)

COOK.—Man in white jacket, white trousers, canvas shoes, and square paper cap.

PAGE.—Fantastic court dress, white, with gilt spangles.

FAIRIES.—Soft white tulle dresses, short full skirts, pink stockings, white shoes; dress spangled with gilt paper stars, and small gilt wings behind the shoulders. Five of them alike —the sixth, in blue instead of white.

OLD WOMAN.—Dark dress, white apron, skirt rather short, shoes and buckles, black lace mittens. A crooked stick in right hand. A distaff in her left. Large silver rimmed spectacles, and large mob cap.

PROPERTIES.—Cradle, table, five gilt plates, one common white plate, dishes, knives and forks, glasses, seven chairs, distaff, crooked stick, four white or black wands, five feet long, cooking pot, ladle, tin cup, two brooms, two imitation clarionets or trumpets.

This piece is a series of six moving pantomimic tableaux, the first, second, fourth and sixth of which take place in a royal reception room, the third and fifth in a kitchen.

SCENE I.—*Reception room. A raised platform on right centre, covered with carpet. A Regal chair or throne upon the platform, facing half-left. Right, a cradle, elegantly trimmed, with large doll-baby in it. Close by the cradle a chair.*

KING *seated on throne.* GENTLEMEN *and* LADIES *grouped around it.* QUEEN *seated rocking the cradle.*

Enter PAGE, *left.*

PAGE. Advances to foot of throne. Makes a deep obeisance. Points off left, nods, and goes out (*left*), backwards and bowing. Re-enters backwards, bowing to and beckoning onwards FAIRIES, and retires (*right.*)

Enter FIVE FAIRIES.

FAIRIES. Advance to throne, tripping lightly.

KING. Rises and welcomes the FAIRIES, bowing and waving his hands to each. Resumes his throne.

FAIRIES. Group, and dance ladies'-chain, etc., before the KING, while

MAIDS (*enter, right.*) Bring in table ready set for five; and place it (*right*) front. Retire (*right*), and return with five chairs, which they arrange, three behind and one at each end of table, and retire again (*right.*)

PAGE (*enters, right.*) Conducts the FAIRIES to the seats at table. Retires quickly (*right*), returns with five gold plates, sets one before each FAIRY. (*Retires, right.*)

FAIRIES. Examine and admire their plates, kissing their hands in thanks to the KING.

COOK and MAIDS (*enter, right.*) Carry in the dishes; place them on the table, and help the FAIRIES, filling their plates and glasses.

FAIRIES. Busy eating and drinking. (*Business with knives and forks, and glasses.*)

Enter SIXTH FAIRY, *left.*

SIXTH FAIRY. Advances angrily to throne. Points at the other FAIRIES, threatens the KING.

KING. Claps his hands, summoning PAGE.

PAGE (*enters, right.*) Sees the SIXTH FAIRY, bows, retires (*right*), re-enters with chair, which he places front of table. Advances to SIXTH FAIRY, and leads her with great ceremony

and seats her in the vacant chair. Bows and retires (*right*), re-enters, and sets before her a common plate.

SIXTH FAIRY. Points at the golden plates, then at her own, pushes it away.

PAGE. Counts five on his fingers. Motions that there is not a sixth. Bows apologetically.

SIXTH FAIRY. Indignant, seizes her plate and dashes it to the floor. Confusion.

KING. Rises. Tries to pacify her.

FAIRY. Refuses to be pacified and advances a step or two threateningly towards the cradle.

QUEEN. Rises to protect her child.

FIVE FAIRIES. Group themselves protectingly in front of cradle, forming a tableau.

CURTAIN.

SCENE II.—*Reception-room. Throne as before, with another seat on it for the* QUEEN. *Couch on right.*

KING *and* QUEEN *on throne.* BEAUTY *half reclining on couch.*

GENTLEMEN *and* LADIES *behind the throne.* PAGE *at foot of throne.*

Enter OLD WOMAN, *left.*

OLD WOMAN. With distaff in her left hand, and stick in her right, hobbles, half bent, towards throne; stops, and looks slowly around. Faces front, raises her arms, and laughs heartily, shaking her whole body. Then hobbles up to BEAUTY and offers her the distaff.

BEAUTY. Takes the distaff, examines it, and gently closes her eyes, droops her head, and sinks reclining on the couch fast asleep.

OLD WOMAN. Turns front, points at BEAUTY with her stick, and laughs heartily. Hobbles towards KING and QUEEN.

Turns front, points at them with her stick, and nods to audience; Then waves her stick over KING and QUEEN.

KING and QUEEN. Go gently to sleep, nodding, and heads hanging down with closed eyes; lifting heads once, and opening eyes sleepily; then settling down to sleep.

OLD WOMAN. Turns to audience, points with her stick at the two sleepers, and laughs again heartily. Goes through the same operations with the PAGE. Then puts the LADIES and GENTLEMEN to sleep in the same manner, laughing as before between each act. The MUSICIANS go to sleep with their instruments in their mouths.

PAGE. While the Courtiers are being operated upon, he half awakens, rubs his eyes and tries to get up.

OLD WOMAN. Perceives him, and strikes him on shoulder with her stick.

PAGE. Falls instantly asleep at foot of throne.

OLD WOMAN. Retires backwards (*left*), waving her stick.

CURTAIN.

SCENE III.—*A kitchen. Right, a table with large iron pot on it. Shelf, back, with culinary utensils, &c. Wash-tub, washing-board, chairs, &c., arranged to taste.* COOK, *with ladle in hand, is stirring the pot and tasting its contents.* FIRST MAID *is sweeping* (*left*). SECOND MAID *is carrying a tray filled with cups, &c.*

FIRST MAID. Sweeps vigorously towards COOK.

COOK. Turns round. Blows, as if to repel the dust. Brandishes ladle threateningly at FIRST MAID. Motions to stop sweeping. Makes believe the dust is terrible, sneezes and covers up the pot quickly.

SECOND MAID. Puts down tray on table; laughs at COOK, pulls his ear.

FIRST MAID. Stops sweeping, goes to COOK, takes hold of his other ear.

COOK. Dancing and struggling, breaks free from the MAIDS. Chucks them under the chin; beckons them to come and taste the soup.

BOTH MAIDS. Go to him, stoop down, heads forward and looking up, hands on knees, with mouth wide open.

COOK. Uncovers the pot, dips the ladle in and brings it out. Places ladle to FIRST MAID'S mouth.

Enter OLD WOMAN.

OLD WOMAN. Looks around. Laughs. Points at the COOK and MAIDS. Turns head to audience; nods. Then advances a few steps towards the group, waves her stick over them, and they all fall asleep just as the COOK is placing the ladle to FIRST MAID'S mouth, and the other MAID standing bent, with mouth wide open.

CURTAIN.

SCENE IV. *Arrangements and characters exactly as at close of Scene II, all fast asleep.*

Enter PRINCE, *left.*

PRINCE. On entering, looks around in amazement. Rubs his eyes, and looks around again. Goes up to the KING; lifts KING'S right hand, which drops as soon as PRINCE releases his hold. The same with the QUEEN. Astonishment between each. Tries to lead one of the LADIES, who stands immovable. Claps his hands close to PAGE'S ear, without the slightest effect. Pulls nose of one of the MUSICIANS. All immovably asleep. Next discovers BEAUTY. Rapturous admiration of her loveliness. Approaches her on tip-toe. Takes her hand; admires it; drops on one knee and kisses it, and rises.

BEAUTY. Instantly opens her eyes, rises, and gazes at PRINCE.

PRINCE. Bows low before her. Places his hands on his heart; makes love to her.

BEAUTY. Waves him aside with her hands and looks astonished at the sleepers.

PRINCE. Takes her right hand; implores her.

BEAUTY. Turns towards him lovingly, lays her left hand on his right shoulder, and her head on his left shoulder.

ALL. Except BEAUTY and PRINCE commence to yawn and awaken. *(Soft tremulous music; suddenly a full chord is struck.*

ALL. Awaken completely, looking at one another, wondering what it all means.

KING. Rises; approaches PRINCE, looks at him; turns BEAUTY towards him.

BEAUTY and PRINCE drop on one knee before the KING.

KING. Stretches his hands paternally over their heads. Then raises them up; presents them to the QUEEN, who rises, takes KING'S arm.

PAGE. Comes forward and takes hold of QUEEN'S train.

BEAUTY and PRINCE range themselves behind the royal couple. LADIES, GENTLEMEN follow in couples. The MUSICIANS take their places at head of procession, and they all move in marching order, off left.

CURTAIN.

SCENE V.—*Kitchen, with* COOK *and* MAIDS *asleep in the same attitudes as at close of Scene III. Music plays a march very softly. The procession at the close of Scene IV. marches in (right), and as soon as the* MUSICIANS *at the head of the procession appear, the music strikes a full chord, and plays louder.* MAIDS *both taste the soup from the* COOK'S *ladle. All three stretch, yawn, smooth their garments; and, as the procession passes off (left) of stage, fall in rear, and follow off (left), dancing grotesquely.*

CURTAIN.

SCENE VI.—*Reception room, same as in Scene II. The same procession enters* L., *without* PRINCE *and* BEAUTY. KING *leads* QUEEN *courteously to the throne, which is placed in back, right corner;* QUEEN *sits down, then the* KING. PAGE *takes his former position, at foot of throne.* MUSICIANS *stand at rear, centre. The four couples,* LADIES *and* GENTLEMEN *perform the last figure of the Lancers' Quadrille; the* COOK *capering to the music, and frequently trying to join the dancers, but is held back by the* MAIDS, *with whom he dances, turning one and then the other. At close of dance,* PRINCE *and* BEAUTY, *enter, left.*

BOTH. Advance to throne; each kneels on one knee; they rise and advance to front centre, standing a little apart, facing each other.

KING. Rises and joins their hands, placing his right hand upon their closed hands. LADIES *and* GENTLEMEN *arrange themselves in semi-circle, right.*

Enter OLD WOMAN, *left, rear.*

OLD WOMAN. Advances, hobbling, two steps; then straightens herself up, and is about to raise her stick at the lovers, when

Enter FAIRIES, *left.*

FAIRIES. Form a group in the ballet style in front of and facing OLD WOMAN, whom they motion off, and prevent her from advancing.

MAIDS. Hold COOK by the ears, one on each side.

TABLEAU—CURTAIN.

Jack's Triumph;

OR,

LOVE UNDER OBSTACLES.

CHARACTERS.

PETER.—*An old country gentleman.*
JANET.—*His wife, a fine old lady.*
KATE.—*Their lovely daughter.*
ALBERT.—*A rich fop, Kate's unencouraged suitor.*
JACK.—*A rollicking sailor, Kate's decided preference.*
NELLY.—*Kate's nice little maid.*
VILLAGERS.—*Male and female.*

COSTUMES.

In accordance with the several characters, in the old English Dolly Varden style.

SCENE.—*On left side the porch of a country house. Right, trees, etc. Back, a landscape; right of centre door, a large barrel or hogshead, with lid.*

KATE. Is discovered sitting on a stool near house door, looking at a miniature, and weeping. Wrings out pocket-handkerchief, as though saturated with tears. Throws it off stage, and takes out a clean one; same repeated.

ALBERT. Enters (*centre door*); advances to Kate; takes miniature, starts with surprise; points at it; goes through motions of hauling ropes, and dances first steps of sailor's hornpipe; points again at miniature, then at Kate, shaking his head (*a sailor is not fit for her*) Kneels on one knee to comfort her.

KATE. Impatientiy motions him off, snatching the miniature from his hand.

ALBERT. Retires, despondingly. (*Exit* ALBERT, *right. A whistle is heard, back.*)

KATE. Starts; looks back; gets up, clapping her hands.

Enter JACK, *centre door.*

JACK. Runs up to Kate. They embrace, and walk up and down, conversing.

Enter JANET, *from house.*

JANET (*hobbling with stick.*) Sees Jack and Kate; holds up both arms in astonishment, and turns to go into house.

Enter PETER, *from house.*

PETER. Rushes out of house, knocking Janet over; hobbles up to Jack, whom he swings roughly away from Kate, threatening her, and driving him away.

JANET. Gets slowly up, and enters house. (*Exit* JANET.

KATE. Implores Peter's pardon, and extends her hand to Jack.

PETER. Drives Jack off (*centre door*), threatening him with his stick; then leads Kate into house. (*Exit* KATE.) Walks up and down stage, gesticulating fiercely.

Enter ALBERT, *right.*

PETER. Sees Albert; welcomes him cordially, shakes hands with him, pats him on back, and leads him towards house.

Enter KATE, *from house.*

ALBERT. Advances joyfully to meet her; tells her he loves her with all his soul.

KATE. Despondingly shakes her head, and sighs.

ALBERT. Calls Peter; points to Kate's dress.

PETER. Nods; calls Nelly from house.

Enter NELLY, *from house.*

ALBERT. Leads Nelly to Kate; points at Kate's dress; then motions off (*right*) to fetch a milliner.

NELLY. Goes to (*right*), and claps her hands, etc., calling.

Enter JACK, *disguised as a milliner, with several dresses on his arm.*

PETER. Comes to milliner, and leads her to Kate.

KATE. Refuses to look at the dresses; does not want any.

PETER. Insists; leads milliner and Kate (*right*); leaves them there and returns to Albert, with whom he converses.

MILLINER. Shows Kate the dresses, trying in vain to get her attention; at last he lifts his bonnet and curled wig, and is recognized by Kate.

KATE. Seizes him with both hands; looks carefully through the dresses, dropping them one after the other on the floor, and converses with Jack; at last embraces him.

ALBERT. Looks towards them; sees them embracing; points out the fact to Peter; hastens towards the milliner, unobserved by the latter; pulls off Jack's bonnet and wig, and discovers Jack.

PETER. Hobbles quickly up to Kate; threatens her and Jack.

JACK. Escapes off (*right*), shaking his fist at Albert. (*Exit* JACK.)

PETER. Drags Kate into house, followed by Albert. Kate resists, but ineffectually. (*Exeunt all.*

Enter JACK, *disguised as a Peddler, with basket full of trimmings, etc.*

PEDDLER. Looks around; sees house; goes towards it, and knocks at door.

Enter NELLY, *from house.*

PEDDLER. Points at his basket; shows Nelly his goods.

NELLY. Admires his wares; runs inside house; brings out Peter and Kate, and shows the basket.

PETER. Signs to Kate to take what she likes; goes round behind the Peddler (who is showing his goods to Kate), and looks over his shoulder at the basket.

PEDDLER. Suddenly gets up, upsetting Peter, backwards.

PETER. Gets up, with Nelly's assistance, and knocks Peddler down with his stick.

PEDDLER. Falls with his feet in the air, showing his sailor's pantaloons on. Gets up quickly.

PETER. Chases Jack with his stick.

JACK. Defends himself, and a scuffle ensues between them.

Enter ALBERT, *from house.*

ALBERT. Rushes to help Peter; stumbles over the basket, and runs head first into Peter, doubling him up, and throwing him down. Then attacks Jack, who disencumbers himself of his milliner's dress, and a grand combat takes place; meanwhile

PETER. Picks himself up, rubs his back, shows signs of great rage, and pushes Kate and Nelly into the house, following them and shutting the door. (*Exeunt* PETER, NELLY *and* KATE.

JACK. Continues his combat with Albert with varied success, until both make a final dash at each other, miss, and fall, unable to get up again from sheer fatigue. They make futile attempts to strike each other; at last both blow at one another, and fall back exhausted. Jack then crawls off.

(*Exit* JACK, *right.*

Enter NELLY *from house.*

NELLY. Looks around; takes the basket, etc., and puts it inside the house door. Then sees Albert; goes to him; raises his head on her knee, and fans him.

ALBERT. Soon opens his eyes, sits up, and asks for wine to drink.

NELLY. Runs to the house, and returns with a bottle.

ALBERT. Drinks; rubs his back and stomach with the bottle; drinks again; gets up, and drinks again.

Enter JANET, *from house.*

ALBERT. Half intoxicated, reels round, and hits Janet on head with the bottle, knocking her down.

NELLY. Goes quickly, and helps Janet up again.

ALBERT. Apologizes profusely to Janet, and assists her to a seat, and exits, (*right.*)

Enter JACK, *disguised as an old woman, bent nearly double, and hobbling with a stick.*

JACK. Goes up to Janet, and desires something to eat.

JANET. Sends Nelly into house for food; leads beggar woman to chair, telling her to sit down.

Enter KATE.

KATE. Comes in with tray of food and drink. Offers it to old beggar woman.

JACK. Puts his hands on Kate's head and blesses her, at the same time discovering himself to her.

KATE. Drops the tray in surprise, but recovers her composure quickly; picks up the bread, bottle, etc., replacing it on tray; gives it to Jack, and kneels down by his side.

JACK. Eats, and makes love to Kate.

JANET. Meanwhile drops off to sleep on a chair.

Enter NELLY, *from house.*

NELLY. Comes hurriedly; sees Kate and Jack; from their actions she guesses it is Jack; goes to them, and tells them that Peter is coming.

JACK. Jumps up with a start, knocking the tray out of Kate's hands. The noise wakens Janet, and general confusion.

NELLY. Runs off (*right*), and returns with a sack, puts Jack into it, and lays it near the house door. She and Janet then run into house. (*Exeunt* NELLY *and* JANET.

Enter PETER, *from house.*

PETER. Comes out to see what is the matter; trips over the sack, receiving a blow on the back from Jack as he falls. He gets up, rubs his back; sees the bottle; picks it up; takes out the cork and drinks; rubs his stomach and drinks again, repeating until the bottle is empty. Getting rather intoxicated, he turns and sees the sack; staggers to it, and tries to sit on it; the sack rolls away, and he comes down heavily on the ground. Gets up shaking his head, and measures distance from his feet to the sack, so as to sit down on it this time, sure; the sack rolls over again, and he falls as before. Angry, out of patience, and sleepy, he lays his head on sack, which rolls away, and lets his head fall with a bump. He falls asleep.

JACK. Cautiously puts his head out of sack; looks around; sees Peter asleep, and the coast clear; crawls out of sack, and throws off his disguise.

Enter ALBERT, *right.*

ALBERT. Sees Jack; rushes at him, and tries to drag him off, (*right.*)

PETER. Wakes up, sees them struggling, and hastens to help Albert. They overpower Jack, and force him into hogshead at back of stage, and shut down the cover.

ALBERT. Seats himself on hogshead, to keep Jack secure.

PETER. Goes off (*right*), and returns with a club.

ALBERT. Gets off, and signs to Peter to kill Jack with the club. They both wait, watching the hogshead, one on each side, behind it.

JACK. Lifts the lid slowly, puts his head out, and looking round, sees Peter with club. Draws in his head, just avoiding a terrible blow from the club. Same repeated twice.

PETER. Is annoyed at missing him three times, and says to Albert that next time he will not miss.

JACK. Again lifts the lid very cautiously, thrusting out a dummy head (*exactly like him*), which is crushed by Peter's club, and instantly drawn in again by Jack.

Enter VILLAGERS, *just in time to see the last effectual blow.*

VILLAGERS. Surround Peter and Albert, and threaten them. Two or three seize and hold Peter and Albert, while the others turn the hogshead over and drag Jack out, limp and powerless, apparently nearly killed, and group around him.

Enter KATE *from house.*

KATE. Runs in distracted; pushes Villagers aside, and takes Jack's head in her arms; feels his pulse and heart; motions one of the Villagers, who runs off (*right*), and returns with a tin cup of water. She takes it and moistens his forehead; binds his head with her handkerchief; gives him to a Villager; goes

to Peter; scolds him violently; shows him wedding-ring, and insists on marrying Jack at once, before he dies.

PETER. Is furious, and won't listen to her.

Meanwhile the VILLAGERS *are holding a consultation, some of them pointing to* PETER *and* ALBERT, *shaking their fists; others pitying* JACK.

KATE. Leaves Peter, and goes towards Jack.

JACK. Explains to Kate that he is not hurt; shows her the dummy-head, which he has hidden under his jacket.

KATE. Goes among the Villagers, and explains what she has just been told; tells them to go to Peter and Albert, and make them give money.

Two VILLAGERS *separate from the rest, approach* PETER *and* ALBERT *and demand money—much money—or they will hang them. After a time spent in vain resistance*

PETER. Pulls out of his pocket a large bag of money.

ALBERT. Does the same.

The two VILLAGERS *take the money, lay it on* JACK'S *body, and carry him carefully off, (right).*

KATE. Watches the Villagers, and follows them off, (*right*).

(*Exeunt* KATE *and* VILLAGERS.

ALBERT. Touches Peter on shoulder; points at him, and signs that *he* killed Jack, and will be hanged.

PETER shakes his head, and says the same back to Albert.

ALBERT. Is indignant, and tries to strike Peter, but is prevented by the Villagers who have them in custody.

Enter VILLAGERS *right, dancing; headed by* JACK *and* KATE.

JACK. Leads Kate to Peter; shows Kate's left hand with the ring on it, to show they are married; also shows him the two bags of money, which he puts in his pocket. He and Kate kneel down for Peter's blessing.

ALBERT. Tries to attack Jack, but is held back by his keepers.

PETER. Shakes his fist at Jack and Kate. Tells them they may go; won't have anything more to do with them.

JACK. Jumps up; snaps his fingers in Peter's face; takes Kate round the waist, and joins the rest in their dance.

Enter JANET, *from house.*

JANET. Sees the dancing, and Kate and Jack together. Looks at Kate's wedding-ring; at first astonished; goes to Peter and entreats him to come to Kate. After much hesitation

PETER. Hobbles up to Kate and Jack, joins their hands, and blesses them.

Tableau, with VILLAGERS *in background.*

CURTAIN.

The combat between Jack and Albert, on page 108, may be made highly melodramatic in its details, and rendered very effective if well performed. If the skill of the actors will allow it, the battle may be fought with short swords; the regular, harmless stage articles, of course; but this will require practice, and more thorough rehearsal than when using merely nature's weapons.

The only action that may need some explanation is on page 110, where Peter has to tell Albert that he has missed his mark three times, but will not fail in the fourth attempt. To make this plain, the following action is suggested for Peter's guidance: Strike the head of the barrel once with the club, hold up one finger, and shake the head in disappointment; repeat a second and third time, holding up two and three fingers respectively. Then take the club in the left hand, and shake the right fist, clenched in a determined manner; seize the club with the right hand firmly, strike a fourth blow, hold up four fingers, and nod repeatedly to Albert with a smile of satisfaction. When this action is finished, a gentle tap with the foot against the barrel will give Jack the "cue" to expose the dummy-head, etc. The rest of the play is very easy, and, if well acted, will be fully as effective as a more elaborate performance.

THE ART EXHIBITION.

This amusing style of entertainment is of quite modern date. It involves a considerable amount of preparation and arrangement; but, if well got up, it fully repays the time and trouble expended in its elaboration.

The Art Exhibition, as its name implies, consists of a regularly printed list of paintings, in imitation of the catalogue of an Art Gallery, or Collection of pictures or sculptures, each article referred to in the catalogue being duly numbered to correspond with the description in the printed list.

Some of these descriptions are embellished with an appropriate poetical quotation, and usually bear the name (imaginary, of course) of the artist.

The Collection does not consist, as might be supposed, of artistic paintings, &c., but of articles or objects which wittily and ludicrously fulfill the conditions laid down for them in the catalogue, and display a large amount of ingenuity and inventive humor. Without any aid further than the comparison of the Works of Art upon the catalogue with their corresponding objects, this is a very amusing exhibition, but under the management of a good "showman" the effect is exceedingly mirth-provoking.

For Church Fairs or charitable objects, the Art Collection should occupy a separate room, and a considerable amount may be realized by a small admission fee or by the sale of the catalogues.

The following catalogue will furnish sufficient material for a

very complete exhibition, and also serve to illustrate the manner in which any inventive genius, with a keen appreciation of the ridiculous, can add almost indefinitely to the number of "artistic" gems.

Catalogue of Works of Art.

NOW ON PUBLIC EXHIBITION.

☞ Visitors are respectfully prohibited from touching the Works of Art.

1. Horse Fair.....*After Rosa Bonheur.*
2. A Brush Between Two Cutters.....*Hare.*
3. Caught in a Squall off Yarmouth.....*Fisher.*
4. The Last of "Poor Dog Tray."....*Barker.*
5. The Midnight Hour.....*C. Lock.*
6. True to the Core.....*Greening.*
7. "Spring, Beautiful Spring."....*Mayne.*
8. Tears, Idle Tears; an Imaginative Picture.....*Strong.*
9. The Midnight Assassin.....*B. Sharpe.*
10. Family Jars.....*Potter.*
11. Never Too Late to Mend.....*S. Titch.*
12. Past Healing.....*Köbler.*
13. The First Sorrow.....*Smalchild.*
14. Saved.....*S. Kinflint.*
15. Lost.....*Miss Sing.*
16. First Love.....*Sweet.*
17. The Death of the Camel.....*After Goodal.*
18. A Good Fellow Gone.....*M. I. Slade.*
19. Portrait of a Gentleman.....*Anonymous.*
20. Portrait of a Lady.....*Anonymous.*
21. Portraits of the Reigning Sovereigns of Europe..*G. P. O.*
22. The Last Man.....*Col. Seller.*
23. The Light of Other Days.....*Flint.*

24. The Meet of Her Majesty's Hounds.....*Hunter.*
25. Water Scene.

"And I hear
Those waters rolling from the mountain springs
With a sweet inland murmur."

26. The Maiden's Joy.....*Bachelor.*
27. Motherhood.....*E. Glade.*

"Without a tear, without a groan,
She laid it near a mighty stone,
There, in its cool and quiet bed,
She set her burden down and fled;
Nor flung, all eager to escape,
One glance upon the perfect shape
That lay, still warm and fresh and fair,
But motionless and soundless there."

C. S. Caverley.

28. Borrowed Plumes.....*Wigg.*
29. Out For the Night.....*Anonymous.*
30. Morning.....*D. Ruygoots.*

"See the rosy morn appearing,
Paints with gold the mountain tops."

31. Repentance.....*S. Elters.*
32. Maggie's Secret.....*Rossetter.*
33. Somebody's Luggage.....*S. Canty.*
34. Eusebius.....*B. Linkers.*
35. Happy Childhood.....*Wackford Squeers.*
36. Not Such a Fool as He Looks.....*The Exhibitor.*
37. The Last of the Army.....*Beech.*

"What desolation in the thought of those vast brigades of stalwart heroes who sprang to arms at their country's call!

They left the ploughshare in the mould,
The flocks and herds without a fold,
Resolved to fight—come weal or woe—
To perish—or defeat the foe."

38. A Prison Scene.....*La Trappe.*

"Look on the Captive! Through his dungeon grate
Feebly and cold the morning light
Comes stealing round him, dim and late,
As if the sunshine loathed the sight."

39. The Lost Scent.....*A. Romer.*

"See the swift hounds, to earth their noses bent!
The hare has baffled them—they've lost the scent."

40. Interior of China.....*L. Adler.*

"The almond-eyed Celestial dwells
In homes as blest
As ours. The tranquil home that tells
Of peaceful rest."

41. The Belle of the Season.....*Carver.*

"The waiting throng upon the pier,
How they rejoice,
Her melting, dulcet tones to hear,
Her welcome voice!"

42. The Beauties of Old Age.....*Rouget de Rinquelle.*

"How lovely are the Autumn tints,
The sere and ruddy leaf!"

43. The Sweets of Childhood.....*S. Hugar.*

"The dimpled cheek, the gleeful prattle!
Pleased with a doll, a whip, a rattle!"

44. The Old Beau. A study from life.....*Batchellor.*

45. Wild Flowers. An æsthetic study.....*Oscar.*

"With buttercup sweet and primrose rare;
The clover with perfume fills the air."

46. The Skipper's Home. A domestic scene.....*M. A. Gotz.*

"After a voyage over distant seas,
At home again, the skipper takes his ease."

47. Ananias and Sapphira. A striking picture of retribution.....*L. Eyre.*

48. A Waterfall. An ideal scene.....*Lothair.*

"See the cascade, whose feathering spray
Sparkles in the light of day!"

49. The Fancy Ball.....*A Child.*

"Brilliant costumes in halls of dazzling light;
Bright eyes and witching smiles,"

50. The Water Carrier.....*C. Rowton.*
51. Cain and Abel. An ante-diluvian sketch.....*Adam.*
52. Matching the Carpet.....*Streichholz.*
53. Study of a Head.....*L. Vender.*
54. The Old Veteran.....*H. A. Vanner.*
55. A Fruit Piece.....*Corey.*
56. Down in the Canebrakes.....*Miss Nancy Dill.*
57. A Bad Spell of Weather.....*By a Student.*
58. A Drawing Subject.....*Strong.*
59. Shells of the Ocean.....*Dorlon.*
60. A Tale of the Sea.....*Hooker.*
61. The Unmarried Colonel.....*Cobb.*
62. The Faithful Detective. Loaned by the Police Department.....*Hunter.*
63. Partial View of Croton Lake.....*T. Hirst.*
64. A Survivor of the Revolution.....*Moneypenny.*
65. The Sketcher.....*Faber.*
66. The Andes.....*Church.*
67. The Outcast.....*Moeler.*
68. Babes in the Wood.....*Fowler.*
69. Can't be Beat.....*S. Windle.*
70. Ruins in China.....*C. A. Reless.*
71. The Family Athlete.....*Becher.*
72. "A Terrible Temptation".....*T. Rapp.*
73. A Monument of Greece.....*S. Chandler.*
74. Camp-Fire.....*Lawrence.*
75. Paradise. After Milton.....*Morrissey.*

76. Links of Mystery.....*McCreedy.*
77. Game Piece.....*C. Hess.*
78. A Perfect Foot.....*R. Ule.*
79. Mementoes of the Great.....*C. Lincker.*
80. Members of the Bar.....*Babbitt.*
81. Drive in the Wood.....*N. Ayler.*
82. Portrait of the Queen.....*Hart.*
83. Old Times.....*Paypa.*
84. A City in Ireland.....*Corque.*
85. The Great Solitaire Diamond.....*Ayss.*
86. The Four Seasons.....*C. Astor.*
87. Reflection. A study of nature.....*G. Lars.*
88. Things to Adore.....*A. Locke.*
89. Views of Brussels.....*C. Arpet.*
90. Scene on St. Patrick's Day.....*Murphy.*
91. A Regular Bore.....*G. M. Let.*
92. The Mother's Friend.....*W. Inslow.*
93. The Bridal.....*C. H. Arger.*
94. Lot's Wife.....*S. Alt.*
95. Rose of Castile.....*Unknown.*
96. View of Cologne.....*Lubin.*
97. The Absorbing Subject.....*S. Ponge.*
98. The Herald of Morning.....*Bennett.*
99. A Little Indian.....*Maize.*
100. "Locke" on the Human Understanding.....*G. Arter.*
101. Kids at Rest.....*G. Loves.*
102. The Tax Gatherer.....*C. Law.*
103. Youthful Impressions.....*B. Urch.*
104. A Tearful Subject.....*L. Eake.*
105. Commentator on Acts.....*E. Rose.*
106. Noah's Son.....*H. Amm.*
107. One Hundred Years Ago.....*F. I. Gures.*
108. A Good Match.....*Lucy Firr.*
109. Falling Dew.....*N. Otes.*

110. The Candidates.....*Unknown.*
111. A Boy's Ambition.....*S. Haave.*
112. Visions of Old Age.....*Kristaal.*
113. The Young Man's Horror.....*M. Itten.*
114. True Blue.....*Ball.*
115. What a Blind Man Saw in Europe.....*N. Ort.*
116. The Sower of Tares.....*N. Eadel.*
117. Adam's Son.....*C. Ayne.*
118. Internal Improvements.....*Ayres.*
119. When Shall We Three Meet Again.....*Unknown.*
120. The Pointer. An art sketch.....*Goout.*

The articles to be exhibited in connection with the foregoing catalogue should be neatly arranged on a continuous row of tables or low shelves, each article having a ticket with its corresponding catalogue number attached to or in front of it. If there is a regular showman in attendance, it would be advisable to cover up with a napkin or cloth such articles as have any description or quotation relating to them in the catalogue, the article to be uncovered at the close of the explanation; this adds greatly to the intensity of the "sell."

LIST OF ARTICLES.

1. A handful of oats and a wisp of hay.
2. A tooth-brush lying between a razor and a jack-plane.
3. A red herring.
4. A sausage. The exhibitor will warn the visitors not to whistle while passing this article.
5. Nothing but the ticket number. The exhibitor explains that the "midnight hour" has not arrived, but if any gentleman will wait until it does (which will be punctually at 12 P. M.) he is welcome to do so.
6. A rosy-cheeked apple.
7. A coil of watch-spring.
8. An onion.

9. Nothing. The exhibitor says he misses this object from its place, and if any ladies or gentlemen should find it, they will oblige greatly by returning it. He states that the missing object was a very fine specimen of a lively flea.
10. A pickle jar and a preserve pot.
11. A boot patched all over.
12. The fellow to the previous boot completely ragged and passed renovation.
13. A broken doll.
14. A money box, containing a few cents.
15. Nothing. Explained that it is "lost" and has not yet been found.
16. A piece of molasses candy.
17. A straw. Explained that this the identical "last straw" that broke the camel's back.
18. An odd new glove.
19. A mirror, to be handed to a gentleman to look at.
20. A mirror, to be handed to a lady.
21. Postage stamps of the leading European nations.
22. Nothing. Explained that the last man will be seen going out just as the exhibition closes.
23. An old candlestick and candle in it; and a tinder-box.
24. A piece of liver.
25. A leaky can of water.
26. A plain (wedding) ring.
27. An egg, uncovered after the quotation in the catalogue has been recited.
28. A lady's false front-hair.
29. An extinguished candle (or lamp).
30. A small piece of black crape.
31. A smashed hat, and a bottle of soda water.
32. A grey hair labelled "her first." (A hair from a grey horse's tail, coiled up and tied with a thread.
33. A comb and a paper collar.

34. A pair of spectacles.
35. A thin rattan.
36. A ticket on which is written "The Exhibitor." He explains that this article is one which he does not quite understand, and proposes to pass on immediately to the next.
37. A shoemaker's last, to be uncovered after the quotation has been read.
38. A mouse in a trap, uncovered after reading the quotation.
39. An empty perfume bottle, upside down.
40. A China soup tureen, on its side, showing inside view.
41. A dinner bell, with "Sea View Hotel" in white letters upon it, uncovered after the quotation has been read.
42. A wig, a set of false-teeth. A pair of spectacles.
43. A syrup jug.
44. A worn-out collar-bow. One that buttons on in place of a neck-tie.
45. A sunflower and a lily.
46. A piece of decayed cheese. Uncovered after reading the quotation, the exhibitor adds, "How skippers revel in decayed old cheese."
47. Two lyres, cut out of gilt paper.
48. A lady's chignon, with a delicate spray of feathery leaves.
49. A child's soft ball, with a cover of various colors.
50. A small pail.
51. A walking-stick and a hand bell.
52. A half-burnt parlor match inserted in a piece of carpet.
53. A head of cabbage.
54. The stump of a smoked-out cigar.
55. An apple-core.
56. The worn-out seat of a cane-bottomed chair.
57. The word "Wether" written on a card.
58. A porous plaster, or a blister.
59. An oyster shell, and a clam shell.

60. The tail of a fish.
61. A peach-stone with a *single* kernel displayed on its half-shell.
62. A fine tooth comb.
63. A glass of croton water. The name of the lake in the catalogue must be altered to correspond with the source of water supply, when the exhibition occurs any where except in New York City.
64. An old American coin, dating during or before the revolution.
65. A lead pencil.
66. Picures of Andrew Jackson and of Andrew Johnson. The cover of the novel "Handy Andy" may be added to the above portraits, if *handy*.
67. An old tooth.
68. Two wooden dolls.
69. A turnip.
70. Pieces of broken chinaware.
71. A tumbler.
72. A mouse-trap baited with a piece of cheese.
73. A tallow candle.
74. A piece of camphor.
75. Two dice.
76. Half a dozen sausages, not cut apart. The mystery connected with these is their contents.
77. Any piece selected from a set of chess men.
78. A foot-rule.
79. Cinders and clinkers from a furnace.
80. A bar of soap, divided into quarter-sections retaining their positions but slightly separated to show the divisions.
81. A nail partly driven into a block of wood.
82. The Queen of Hearts taken from a pack of cards
83. An old copy of the "New York Times."
84. A wine-cork

85. The Ace of Diamonds from a pack of cards.
86. Samples of pepper, salt, mustard, and vinegar.
87. A looking-glass.
88. A door-knob, a lock, a bolt, and a door-key.
89. Pieces of brussels carpet.
90. A shocking bad old silk hat.
91. A gimlet. The exhibitor will apologize for the non-appearance of the Hoosac Tunnel, which had been sent for specially for the occasion, but up to the latest hour had not arrived.
92. A bottle of Winslow's Soothing Syrup.
93. A horse's bridle.
94. A pile of salt.
95. Cakes of Castile soap arranged in rows.
96. A bottle of cologne.
97. A sponge.
98. A copy of the "New York Herald."
99. A small sample of Indian meal.
100. The clasp of a garter.
101. A pair of kid gloves.
102. A claw for drawing tacks.
103. A rattan, a ruler, and a birch-rod.
104. An onion.
105. A potato laid on the blade of an ax.
106. A ham.
107. A card bearing the figures "1782."
108. A parlor match.
109. A promissory note, whose date of maturity is the day after the exhibition.
110. Two or three dates laying in rock-candy.
111. A razor and a shaving cup.
112. A pair of spectacles of strong magnifying power.
113. A mitten.
114. A ball of washing-blue.

115. No article at all. He saw nothing.
116. A large needle.
117. A cane.
118. A box of pills.
119. Two toy donkeys.
120. A hand on an upright rod, pointing towards the door.

LITERARY ENIGMAS.

This amusing pastime consists in submitting the following enigmas, one at a time, to a social company for solution. The answer to each enigma is the name of some well-known American or English author.

What a rough man says to his son, when he wishes him to eat his food properly. CHAUCER.

A lion's house, dug in the side of a hill, where there is no water. DRYDEN.

A good many pilgrims and flatterers have knelt low to kiss him. POPE.

Makes and mends for first-class customers. TAYLOR.

Represents the dwellings of civilized countries. HOLMES.

Is a kind of linen. HOLLAND.

Can be worn on the head. HOOD.

One name that means such fiery things
I can't describe their pains and stings. BURNS.

Belongs to a monastery. PRIOR.

Not one of the four points of the compass, but inclining towards one of them. SOUTHEY.

Is what an oyster heap is apt to be. SHELLEY.

Is any chain of hills, containing a certain dark treasure. COLERIDGE.

Always youthful you see,
But between you and me
He never was much of a chicken. YOUNG.

An American manufacturing town. LOWELL.

Humpbacked, but not deformed. CAMPBELL.

Is an internal pain. AKENSIDE.

The value of a word. WORDSWORTH.

A ten-footer, whose name begins with fifty. LONGFELLOW.

Brighter and smarter than the other one. WHITTIER.

A worker in the precious metals. GOLDSMITH.

A very vital part of the body. HART.

A lady's garment. SPENSER.

Small talk, and heavy weight. CHATTERTON.

A prefix and a disease. DE QUINCY.

Comes from an unlearned pig. BACON.

A disagreeable fellow to have on one's foot. BUNYAN.

A sick place of worship. CHURCHILL.

A mean dog 'tis. CURTIS.

An official dreaded by the students of English Universities. PROCTOR.

His middle name is suggestive of an Indian or a Hottentot. WALTER SAVAGE LANDOR.

A manufactured metal. STEELE.

A game, and a male of the human species. TENNYSON.

An answer to, Which is the greater poet, William Shakspeare or Martin F. Tupper. WILLIS.

Meat! what are you doing? BROWNING.

Is very fast indeed. SWIFT.

A barrier built of an edible. CORNWALL.

To agitate a weapon. SHAKSPEARE.

Red as an apple, black as the night,
A heavenly sign, or a perfect fright. CRABBE.

A domestic worker. BUTLER

A slang exclamation DICKENS.

Pack away closely, never scatter,
And doing so, you'll soon get at her. STOWE.

A young domestic animal LAMB.

One who is more than a sandy shore BEECHER.

A fraction in American currency and the prevailing fashion. MILTON.

Mamma is in perfect health, my child,
And thus he named a poet mild. OTHERWELL.

A girl's name, and a male relation. EMERSON.

Take a heavy field gun, nothing loth,
And in a trice you'll find them both. HOWITTS, SIR.

Put an edible grain, 'twixt an ant and a bee
And a much beloved poet you'll speedily see. BRYANT.

A common domestic animal, and what she cannot do. COWPER.

Each human head, in time 'tis said
Will turn to him, though he is dead. GREY.

Found in the kitchen. COOKE.

The witches' salutation to Macbeth. HALE.

Grows upon a marshy bank. READE.

Leads a religious order. ABBOTT

The reigning monarch of the South. COTTON.

An obstinate animal, and a protection against burglars. MULOCK.

The delight of an Englishman's heart. HUNT.

Never melancholy. GAY.

Oliver Twist's importunate demand. MORE.
or
Reminds one of Othello. MOORE.

What a good man did in his trouble. PRAED.

A silvery stream in a silvan dell,
Where golden treasures often dwell. BROOKE.

I do it for information,
I do it for recreation,
It can music awaken,
But is easily shaken. READE.

Thousands by me have met their death,
All Nature withers at my breath. FROST.

The knights of old my protection sought
When in battle or tournay they gallantly fought. SHEILDS.

PUNCH AND JUDY.

This exhibition is hailed with delight by the young folks; and, if the truth must be told, it has still some attractions left for children of larger growth.

It requires considerable study and practice to become an efficient Punch and Judy showman, but it well repays the trouble.

The first requisite is to manufacture the puppets. Each head must be fashioned out of a piece of soft wood, with a sharp pen-knife, and then painted with oil-colors. Punch's nose and chin may be formed of separate pieces of wood, and then fastened on to the face with a little glue. Our artist has drawn a full-length figure of Punch, and the faces of the other characters in the drama—namely: 1. Judy; 2. Policeman; 3. Foreigner; 4. Ghost; 5. Doctor; 6. Clown; 7. Jones; 8. Hangman. The carver should study these illustrations attentively, and endeavor to imitate them. The eyes of the Ghost are two black beads, which may be fixed by pins, or loosely attached by short pieces of thread, so that they may roll about very effectively in their saucer-like sockets. The eyes of the other puppets may

be formed of white beads, fixed by black-headed pins in small cavities made to receive them. The hair and beard of the Foreigner, and the Clown's three tufts, may be made of any kind of fur; the Hangman's wig, and the Doctor's scanty locks, of worsted. Each head should be about the size of an ordinary hen's-egg, and should have a hole made at the bottom, large enough to receive the tip of the showman's finger.

FIG. 1.

Punch is the only puppet that exhibits its legs to the audience, and therefore the only one requiring lower limbs; these legs, as well as the hands of all the characters, are to be cut out of wood and painted.

The cloth figures of the puppets must be so constructed, that the exhibitor can easily slip them over his hand and wrist; to these hollow bodies the heads and hands are to be securely fastened, with a little glue, or some small tacks. Punch's figure may be formed of red merino, or any other gay-colored stuff; the "goodly hunch" and prominent stomach must not be forgotten; these important appendages may be stuffed with cotton or tow. Judy's dress may be made of cotton print; the Policeman's of blue cloth, edged with gold lace; the Foreigner's, of almost any kind of stuff; the Doctor's, of black cloth; and the dresses of Jones and the Hangman, of any sober-colored stuffs. The Ghost must

be enveloped in a long white linen gown; and the Clown must be arrayed in the true circus style. In constructing the dresses, the reader will have his patience sorely tried, unless he can persuade a few young ladies to aid him with their nimble fingers.

Motion is given to each of the puppets by the showman's hand, the forefinger of which moves the head, while the thumb and second finger work the two arms; the annexed engraving will elucidate this operation.

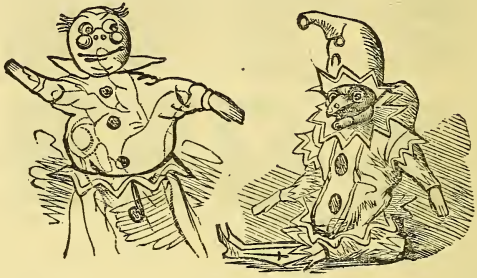

Fig. 2.

We have not yet alluded to two important characters in the drama—namely, the Baby and the eccentric dog Toby. Any little doll may be dressed in long-clothes to represent the Baby, so the reader may be spared the trouble of carving another head. The part of Toby is generally filled by a living performer, but as we do not suppose the reader to be the owner of a properly-trained cur, we recommend him to procure one of those barking or squeaking dogs which are sold at the toy-shops; with such a Toby the fun of the piece will be increased rather than diminished.

Punch's stick must be about a foot long, and quite half an inch thick; it must be formed of tough wood, as some rough work is performed with it during the progress of the drama. The gallows must be of the letter F form, and must have two

holes bored through the end of the projecting beam; the cord, having been knotted at one end, is to be passed through each hole, forming a loop or noose under the top of the gallows. The upright post is made to fit in a hole in the shelf.

Having described the puppets, we will now say a few words about the show in which they are to be exhibited. The show we recommend is simply a box about three feet square, open in front and at bottom; this is hung upon nails against the wall, above the head of the amateur showman, who is hidden from view by curtains which reach from the box to the floor. The box may be a large dry-goods box, with the lid and one of its sides removed. The inside of the box should be hung with green-baize, or any other dark-colored stuff. A proscenium cut out of pasteboard, and tastefully painted, should be fastened in front of the box, so as to conceal the unsightly edges of the wood. A shelf of wood about four inches wide should project beyond the proscenium, so as to form a little stage upon which Punch may drum his legs, lay down his stick, and place the dead bodies of his victims; this shelf may be fixed by screws passing through the two sides of the box.

During the performance the puppets must be kept in an open box hanging against the wall, within reach of the showman.

If the parlor in which the exhibition takes place has a door communicating with an adjoining apartment, the plan given in Fig. 3. suggests a still simpler means of preparing the show.

In the doorway, a frame is made to fit; the shelf is fastened at the proper height, and the open space below the shelf and down to the ground is filled in with muslin or any old material, and covered with wall-paper. The upper part of the open door, which is visible to the audience, should be covered with a scene representing the front of a house with door and windows. This may be drawn on a piece of paper and pinned in its place on the door.

The performer, having prepared everything, should learn the drama, and practice the different voices which he intends to

give to the different characters. It will probably be some time before he can acquire the peculiar squeak of Punch, which is generally supposed to be produced by an instrument called "a squeaker," which requires a great deal of practice to render

Fig. 3.

effective, and we therefore recommend the performer to trust to his own powers of mimicry. With regard to the musical accompaniments, the amateur showman should get some kind sister or cousin to sit at the piano, the notes of which are much more pleasing than those of the Pandean pipes and drum. The original text of the drama is here given, with a few slight alterations and additions.

The Drama of Punch and Judy.

PERSONS REPRESENTED.

MR. PUNCH.	THE DOCTOR.
JUDY, *his wife.*	THE HANGMAN.
MASTER PUNCH, *an infant.*	JONES, *the former owner of* TOBY.
JOEY, *a clown.*	TOBY *Punch's little dog.*
THE POLICEMAN.	THE GHOST.
THE FOREIGNER.	

(*Music. The pianist plays some popular melody. Curtain rises.*)

PUNCH (*below*). Root-to-to-to-to-too-o-o-it! Sha'n't be long; I'm only putting on my new boots. (*Pops up.*) Root-to-too-it!

(*Lively music. Punch dances, and throws his legs over the front of the stage.*)

Where's my wife, I wonder? (*Calling below.*) Judy!—Judy, my darling!—Judy, my duck o' diamonds! Oh! you are dressing the baby, are you?

(*Enter* JUDY.)

JUDY. Well, Mr. Punch, what do you want with me?

PUNCH. Why, I want to give you a kiss, to be sure. (*Husband and wife embrace fondly.*) Now, let's have a dance.

(*Music. They dance. At the conclusion, Punch hits his wife on the head with his stick.*)

JUDY. Oh! you villain! How dare you strike your own wife?

PUNCH. Haven't I a right to do what I like with my own?

JUDY (*taking stick from him*). Then I'll let you know something about woman's rights. (*Hitting Punch.*) Take that!

PUNCH. Oh!

JUDY (*hitting him again*). Oh!

PUNCH. Oh!

JUDY (*hitting him once more*). Oh!

PUNCH (*taking stick from her, and knocking her out of sight*). Oh! That was to request her to step down stairs and feed the babby. Such a beautiful babby! I'll go and fetch him. (*Dis-*

appears, and pops up again with his infant son in his arms. Sings).

"Hush-a-bye, baby,
Sleep while you can;
If you live till you're older,
You'll grow up a man."

Oh, you little duck! There never was such a good child.

MASTER PUNCH (*cries*). Mam-ma-a-a!

PUNCH (*thumping him with stick*). Go to sleep, you naughty boy! (*Resumes his song.*)

"Hush-a-bye, baby—"

MASTER PUNCH (*louder*). Mam-ma-a-a-a!

PUNCH (*hitting harder*). Hush-a-bye!

MASTER PUNCH (*yells*). Ya-a-a-ah-ah!

PUNCH (*hitting him*). Be quiet, can't you? Bless him, he's got his father's nose! (*The child seizes Punch by the nose*). Murder! Let go! There! go to your mother if you can't be good with me! (*Throws Master Punch out of window, or rather over the front of the stage. Sings; drumming with his legs on the stage*).

"She's all my fancy painted her,
She's lovely, she's divine!"

(*Enter* JUDY.)

JUDY. Where's the boy?

PUNCH. The boy?

JUDY. Yes.

PUNCH. What! did not you catch him?

JUDY. Catch him?

PUNCH. Yes; I threw him out of window. I thought you might be passing.

JUDY. Oh, my poor child! Oh, my poor child!

PUNCH. Why, he was as much mine as yours.

JUDY. But you shall pay dearly for it; I'll tear your eyes out!

PUNCH. Root-to-to-to-too-it! (*Kills Judy at a blow.*)

(*Enter* POLICEMAN.)

POLICEMAN (*brandishing his club*). Hollo! hollo! hollo! Here I am!

PUNCH. Hollo! hollo! hollo! And so am I! (*Whacks Policeman over the head.*)

POLICEMAN. Do you see my club, sir?

PUNCH. Do you feel mine, sir? (*Hits him again.*)

POLICEMAN. Sir, I am a Conservator of the Peace, a guardian of morals, and the Executor of the Law, and I will not be treated to insolence.

PUNCH. Oh, you are a Disturber of the Peace, a grinder of squirrels, an egg-sucker of the Law, and you won't be treated to gin-slings.

POLICEMAN. No nonsense, Mr. Punch! You have committed a barbarous and cruel murder, and you must answer for it to the laws of your country.

PUNCH. Oh, indeed!

POLICEMAN. I am a Policeman.

PUNCH. And so am I.

POLICEMAN. You a Policeman?

PUNCH. Yes.

POLICEMAN. Where's your authority?

PUNCH. There it is! (*Knocks him down.*)

POLICEMAN (*rising*). Mr. Punch, you are an ugly, ill-bred fellow.

PUNCH. And so are you.

POLICEMAN. Take your nose out of my face, sir.

PUNCH. Take your face out of my nose, sir.

POLICEMAN. Pooh!

PUNCH. Pooh! (*Gives Policeman another taste of his stick.*)

POLICEMAN. You have committed an aggravated assault on the majesty of the law, and I am under the necessity of taking you up.

PUNCH. And I am under the necessity of knocking you down. (*Kills him with a blow of his stick.*)

PUNCH (*dancing*). Root-to-to-to-too-it!

(*Enter* FOREIGNER.)

FOREIGNER. Yaw! nix cum heraus. (*Punch aims at and misses him. He disappears, and bobs up at the other side.*) Yaw! nix cum heraus. (*Punch tries to hit him, but again fails.*)

PUNCH. Why don't you speak English?

FOREIGNER. I can't hit him mit mein tongue.

PUNCH. Then I'll hit you with my stick. There! (*Hits the unfortunate alien, who falls a lifeless corpse.*)

PUNCH. Root-to-to-to-too-it! (*Sings a fragment of a popular melody, drumming with his heels upon the front of the stage.*)

(*Mysterious music. The* GHOST *rises and places its hands upon the bodies of* PUNCH'S *three victims. The bodies rise slowly and disappear.*)

PUNCH (*sings*).

"Rum ti tum ti iddity um,
Pop goes"——

GHOST. Boo-o-o-o-oh!

PUNCH. A-a-a-ah! (*He throws up his hands, and kicks wildly.*)

GHOST. Boo-o-o-o-oh!

PUNCH. Oh, dear! oh, dear! It wasn't me!

GHOST (*throwing its arms around Punch*). Boo-o-o-o-oh! (*Punch faints. The Ghost sinks to appropriate music.*)

PUNCH. Oh, dear! I'm very ill; fetch a doctor.

(*Enter* DOCTOR.)

DOCTOR. Somebody called for a doctor. Why, I declare it is my old friend Punch. What's the matter with him, I wonder? (*Feels the patient's pulse.*) Fifteen—sixteen—eleven—nineteen—six. The man is not dead—almost, quite. Punch, *are* you dead?

PUNCH (*starting up and hitting his medical adviser*). Yes.

DOCTOR. There's no believing you; I think you are alive.

PUNCH (*hitting him again*). No; I'm dead.

DOCTOR. Then I must go and fetch you some physic. (*Exit.*)

PUNCH. A pretty doctor, to come without physic!

(*Re-enter* DOCTOR, *with a stick.*)

DOCTOR. Now, Punch, *are* you dead? No reply? (*Beating him.*) Physic! physic! physic!

PUNCH (*returning to his senses*). What sort of physic do you call that, Doctor?

DOCTOR. Stick-licorice! stick-licorice! stick-licorice! (*Repeats the dose.*)

PUNCH. Stop a bit! Give me the bottle in my own hands. (*Taking cudgel from the Doctor, and thrashing him with it.*) Physic! physic! physic!

DOCTOR. Oh!

PUNCH. What! don't you like your own physic? (*Hitting him again.*) Stick-licorice! stick-licorice! stick-licorice!

DOCTOR. For goodness' sake, Punch, pay me my fee, and let me go!

PUNCH. What is your fee? (*Lays down stick.*)

DOCTOR. A ten-dollar gold-piece.

PUNCH. Give me the change out of a five-cent stamp.

DOCTOR. Why, I want ten dollars.

PUNCH. Let me feel for my purse, then. (*Takes up the stick and hits Doctor.*) One! two! three! four! Stop! that wasn't a good one! I'll give you another! Four! five! six! seven!— (*Delivers ten blows. The Doctor falls lifeless on the receipt of the last one.*) The bill's settled, and so is the doctor. Root-to-to-to-too-it! (*Sings.*)

(*Enter* JOEY, *the Clown.*)

JOEY. Punch! (*Disappears.*)

PUNCH. Who called me? (*Looks round, and seeing no one, resumes his song.*)

"I dreamt that I dwelt in marble halls,
With vassals and serfs by my si-wi-wide"——

(*Joey rises, and taking up the dead body of the Doctor, bobs its head in Punch's face.*)

JOEY. Bob!

PUNCH. Who said "bob?"

JOEY (*pushing Doctor into his face again*). Bob! bob! bob!

PUNCH. Bob! bob! bob! (*Knocks Doctor out of sight, and discovers Joey.*) Ah, Joey! was that you?

JOEY. No, it was I.

PUNCH. Well, don't do it again, because I'm nervous. Come and feel how my hand shakes. (*Joey approaches. Punch tries to hit him, but he dodges and avoids the blow.*) Come a little nearer; I won't hurt you. (*Joey again approaches Punch, and again avoids the blow intended for him.*) There! it didn't hurt you, did it?

JOEY. No.

PUNCH. Nor that? (*Makes another failure.*)

JOEY. No.

PUNCH. Nor that?

JOEY. Not a bit.

PUNCH. Then what are you afraid of? Come and shake hands. (*Joey approaches, but has to duck down as before, to avoid a blow which Punch makes at his head.*) Joey, you're an arrant coward.

JOEY. Don't call names.

PUNCH. Then fight fair.

JOEY. Come on.

(*Music. Grand combat between Punch and Joey, the former using his stick and the latter butting with his head. The Clown avoids all Punch's blows by dodging. After bobbing up and down in every direction, Joey suddenly appears behind Punch.*)

JOEY. Hollo, Punch! (*Disappears.*)

PUNCH. Where are you, Joey?

JOEY (*again appearing behind Punch*). Here I am. (*Disappears again.*)

PUNCH. I saw him. (*Peeps round cautiously and comes into collision with Joey. Both start back, frightened. Punch lays down his stick and peeps cautiously round the curtains*). I've got him now!

JOEY (*rising behind him, and seizing stick*). And how do you like him? (*Cudgels Punch.*)

PUNCH. Murder! fire! thieves! Toby, come and help your master! (*Toby barks below. Exit Joey.*)

(*Enter* TOBY.)

PUNCH. Good doggy! I knew you'd come to help your master. Poor little Toby! Ain't you fond of your master? (*Toby snaps.*) Oh, my nose! Now, be a good dog, and you shall have a pail of water and a broomstick for supper. (*Toby snaps again.*) Be quiet, sir, or I'll knock your brains out! (*Toby barks, and Punch goes to strike him, but at the same instant Jones, the former owner of the dog, rises and receives the blow intended for Toby on his head.*)

JONES. What did you do that for? I shall make you pay for my head, sir!

PUNCH. And I shall make you pay for my stick, sir!

JONES. I haven't broken your stick.

PUNCH. And I haven't broken your head.

JONES. You have, sir!

PUNCH. Then it must have been cracked before.

JONES. Hollo! Why, that's my dog Toby. Toby, old fellow, how are you? (*Toby barks.*)

PUNCH. He isn't your dog.

JONES. Yes, he is!

PUNCH. No, he isn't!

JONES. He is, I tell you! A fortnight ago I lost him.

PUNCH. And a fortnight ago I found him.

JONES. We'll soon see whether the dog belongs to you. You shall go up to him and say, "Toby, poor little fellow, how are you?"

PUNCH. Very good. (*Goes up to Toby.*) Toby, poor little fellow, how are you? (*Toby snaps at Punch's nose.*)

JONES. There! you see?

PUNCH. What?

JONES. Why, that shows the dog's mine.

PUNCH. No; it shows he's mine.

JONES. Then, if he's yours, why does he bite you?

PUNCH. Because he likes me.

JONES. Nonsense! We'll soon settle which of us the dog belongs to, Mr. Punch. We'll fight for him. Now, don't you begin till I say "Time." (*Punch knocks Jones down.*) Mr. Punch, that wasn't fair.

PUNCH. Why, you said "Time."

JONES. I didn't.

PUNCH. What did you say, then?

JONES. I said, "Don't you begin till I say 'Time.'"

PUNCH (*knocking him down again*). There! you said it again.

JONES. Toby, assist your master. (*Toby flies at Punch.*)

PUNCH. It isn't fair; he didn't say "Time."

JONES. At him again, Toby! (*Toby barks, and attacks Punch.*)

PUNCH. Murder! please to call him off!

JONES. Very well. Come along, Toby! (*Exit with Toby.*)

PUNCH (*calling after them*). I wouldn't have him at a gift; he's got the distemper! Root-to-to-to-too-it!

(*Enter* HANGMAN.)

HANGMAN. Mr. Punch, you are my prisoner.

PUNCH. What for?

HANGMAN. For having broken the laws of your country.

PUNCH. Why, I never touched them.

HANGMAN. At any rate you are to be hanged.

PUNCH. But I never was tried and condemned.

HANGMAN. Never mind! We'll try you first and condemn you afterwards.

PUNCH. Hanged? Oh, dear! oh, dear!

HANGMAN. Yes; and I hope it will be a lesson to you. (*Erects the gallows on the stage.*)

PUNCH. Oh, my poor wife and sixteen small children! most of them twins, and the oldest only three years of age.

HANGMAN. Now, Punch, you are ordered for execution.

PUNCH. What's that?

HANGMAN. You are to be hanged by the neck till you are dead! dead! dead!

PUNCH. What! three or four times over?

HANGMAN. No. Place your head in the centre of this noose.

PUNCH (*putting his head under the noose.*) There?

HANGMAN. No; higher up.

PUNCH (*putting his head over.*) There?

HANGMAN. No. Mr. Punch, keep your eye on me. In the first place, I put my head in the noose—so! (*Puts his head in the noose.*) Well, when I've got *your* head in, I pull the end of the rope.

PUNCH. Very good; I think I know now.

HANGMAN. Then turn round and bid your friends farewell.

PUNCH. Stop a minute. (*Pulls the rope tightly, and hangs the* HANGMAN.) Oee! oee! oee! I understand all about it. Root-to--too-it! Here's a man tumbled into a ditch, and hung himself up to dry. (*The* GHOST *rises.*)

GHOST. You're come for.

PUNCH. Oh, dear! oh, dear! What do you want?

GHOST. To carry you off to the land of Bobbetty-shooty.

PUNCH. Stop! Whom were you to ask for?

GHOST. Why, Punch, the man who was to be hanged.

PUNCH. I'm not Punch; there he is! (*Points to* HANGMAN.)

GHOST. Oh! I beg your pardon! (*Carries off* HANGMAN.)

PUNCH (*hitting the sinking* GHOST.) Good night! Pleasant journey! (*Sings.*)

Root-to-too-it! served him right,
Now all my foes are put to flight
Ladies and gentlemen all, good night,
To the freaks of Punch and Judy

CURTAIN.

SHADOW PANTOMIMES.

There is a general tendency in amateur performances to attempt too much, and this is especially the case in exhibiting Shadow Pantomimes. The success of this really amusing exhibition depends on carefully avoiding that error, and doing thoroughly and intelligently whatever is undertaken. It needs very little effort to produce grotesque and laughable effects upon the Shadow-Curtain, but to carry out a successful performance entire, requires more than ordinary care and much practice.

The first thing to provide is a curtain of white muslin, not too thick, but of substance enough to allow no rays of light to pass between the threads. The seams must be made with a very narrow margin, with close and tightly-drawn stitches, and the number of the seams reduced as much as possible by using the widest muslin that can be obtained. The size of the curtain will depend on the place of exhibition; in a parlor, the space between the folding or sliding-doors affords a good place for it. A surface of six or eight feet wide, and eight or ten high, forms a curtain which will answer for small performers; but for full-grown persons it should be larger; and, where available, an area of twelve feet square will not be any too large.

The size of the curtain having been fixed upon, and the seams sewn, provide a frame a little larger each way than the opening to be covered. Secure the curtain to the frame with tacks, stretching it sufficiently to take out all folds and creases, and fasten the frame firmly against the casing of the door; this arrangement makes a neater appearance than making the frame to fit inside the door-casing. Just before the commencement of the performance the curtain may be wet evenly with a sponge and clean water; this renders the shadows much sharper and more distinct, and cannot well be dispensed with if the material of the curtain be thick.

The selection and management of the light are matters of the highest importance. Whatever kind of light be used, it is necessary to have a bright and steady flame; a large, dull, or flickering light being utterly useless. Where gas is burned in the room a flat-flame burner may be fitted to a stand placed on the floor, and arranged so that the gas-flame is not more than two or three inches from the ground; in fact, the lower the better. The stand can be connected with the nearest gas-fixture in the room by means of a flexible tube. In parlors where there is no gas the best substitute is a low, flat, tin kerosene-lamp, similar to those used in the street-cars; a glass lamp would involve too much risk of breakage and consequent danger of fire.

The position of the light is the next point which claims our attention. About six feet behind the centre of the curtain place a stool or box, whose height is sufficient to clear the top of the lamp. This is intended to protect the lamp and affords a convenient footing for stepping over the light; it should, therefore, stand firmly, or else be secured to the floor. Just in front of this step the lamp is to be placed; and, for convenient reference hereafter, we will call this the "first position." The edge of the flame should be presented toward the curtain, as a flat flame, especially if it be a wide one, will make the outline of the shadows on the curtain less distinctly defined.

Three or four feet behind the footstool, and in a line with the centre of the curtain, place another box about two and a half feet high, to serve as a stand for the light when needed. This will constitute the "second position" of the light, and will be used when an act is being performed in which there is no need for stepping over the light. In such cases the light in the second position throws shadows more natural, and less distorted in their proportions, than when used in the first position.

The lamp must be managed by a person who gives his undivided attention to the performance; he should understand thoroughly what is going to be played, and thus be able to give all the necessary stage-directions to the players, who should follow

his orders implicitly. No performance can be successful without a competent stage-manager, and, least of all, a shadow-pantomime. In transferring the lamp from one position to the other, it must be done *very gradually*, or the effect on the shadows caused by its change of place will be too apparent, and this must never be attempted without previous practice; in fact, no part of a performance can be made entirely successful in its effects without very careful and frequent rehearsal. Colored light may be thrown on the curtain by holding a strip of colored glass close before the light. Glass of a light color only must be used, and perfectly clean; dark colors deaden the light too much. During a performance the shadow-light must be the only one allowed to be burning; all others, both behind the curtain and among the audience, must be entirely extinguished.

Where it is not convenient to arrange a drop-curtain, the light must be masked before the performance commences and at its close. A small box, or even a large book, placed close in front of the light, will answer, provided it be large enough to shade the entire curtain.

The means employed, and the effects produced, in a shadow-pantomime, are so entirely different from those of a stage-performance, that a few general directions are indispensable:

First, as to the position of the body. The side of the head must always be presented to the curtain, as the profile is the only shadow that is effective; even when the rest of a performer's body is fronting the curtain, the head should be turned to one side or the other, so as to show its profile. He must never attempt to look at his shadow; this throws the face at once out of profile; during rehearsal only is this allowed.

When a performer is standing side to the curtain, especially with the light in the first position, he must be very careful how he manages the shoulder furthest from the curtain; unless he keeps both his shoulders exactly in a line with the light his shadow will be an astonishing one. A single trial will show how easy it is for a person to appear with a projection on his breast,

or a hump on his back, as the case may be; and this is not always desirable. Every thing should be done as near to the curtain as practicable without touching it; always bearing in mind that, at a distance of two feet from the curtain, the shadow of a person five feet high will be all of seven feet six inches, and would be rather more prominent than pleasing. When both arms are brought forward into shadow they must be held near together, and in such position relatively that the shadow of the one is not eclipsed by that of the other. If the arms are held wide apart the shadow of the one nearest the light will be greatly the larger. The same may be said of any articles or objects held in the hands; in order to bring them into shadow the hand must always be *above* or *below* the object held.

Next, as to action. All movements must be well tested by rehearsal, as their effects on the shadow-curtain are often widely different from what we might be led to expect. If a performer wish, for instance, to scratch his head, it must be done with the arm well curved to the front; in any other position the whole of the arm and most of the hand will be obscured by the shadow of the body and head. All motions must be made parallel with the curtain, or their effect is indistinct or entirely lost. Turning round must be done quickly and neatly, with an exact and complete reverse of profile. In passing one another (a thing which should be seldom done) performers should accomplish the movement close together, and rapidly, so as to prevent their shadows from getting mixed. When stepping over the light, either toward or from the curtain, it must be done sideways, presenting the profile to the light, and with a long stride, so as to step down close to the curtain, if going on, or clear over the lamp, if going off. Any halting midway between the curtain and the light will leave only the lower half of the body in shadow, and of colossal proportions; entrance or exit over the light should not be too often repeated, but confined to a performer's first appearance or final exit, or some other occasion when it may be done with good effect.

There are very few persons, comparatively speaking, who are gifted with a talent for pantomime. Performers on the stage having considerable command over their features, and a fair routine knowledge of mimic action, often fail to express their meaning accurately. How much more difficult must it be, then, to convey an idea by a shadow only; in fact, to make your shadow speak. In a shadow the expression of the eye is lost; the working or play of the features is imperceptible; the only really movable portion of the face is the lower jaw, affording the means of opening or closing the mouth. If ever you should meet with a lucky individual who can really (not metaphorically) turn up his nose, engage him for your shadow-pantomime on the spot, as one possessing a talent not to be despised.

As the facilities for emotional expression are so limited, it follows that a shadow-pantomime must depend entirely for success on a rapid succession of thrilling and ludicrous situations, all so exaggerated as to be unmistakable in their meaning.

Whenever any short dialogue or interchange of ideas occurs, between two performers, there is no other way to make it plain to the audience than to put your few remarks into words, repeat them *silently* in your own mind, and accompany them with thoroughly appropriate but greatly exaggerated action. This is really the secret of all successful pantomimists. Two parties, when in apparent conversation, should be careful to speak one at a time, as it were; that is, not to act both at once, but each wait for the other to finish what he is about, and then reply to it. Hence, the part each performer has to assume must be as thoroughly studied beforehand as though it were a stage-comedy; and the manager be always ready to prompt (in a low whisper) when the actor is at fault; this, of course, requires perfect order and quiet behind the curtain. Nothing should be done in a hurry, but, on the contrary, with the greatest deliberation; unless every action is distinctly and completely performed the whole thing degenerates into a confused jumble, utterly unintelligible to the audience.

All "Properties," or articles to be used in a performance, should be laid down on the floor or on a table, in exactly the order in which they will be required, within easy reach of the manager, and under his sole control. No person whatever should be allowed behind the curtain but those who are actually performing; and the performers, when not acting, must be provided with seats entirely out of the way of those who are acting, and remain seated, except when called by the manager.

The scenery used is of the simplest description, being cut out of stout paper and pinned, or otherwise fastened, to the curtain. Common wooden chairs will cast as good a shadow as if made of the finest rosewood, and will not be injured by rough handling. In cases where a table is needed for performance, it should consist of a strip of board, of length limited to a proper proportion to the size of the curtain, and not more than, say, nine inches wide; nail it upon four strips of wood to serve as legs, and, when in stage-use, place it close to, not touching, the curtain. Small articles must be put down on the edge of the table nearest the light, or they will not come fully into shadow.

Whenever any article of furniture is needed casually, in a performance, it should be handed over the light by the manager, high up, and as near the curtain as he can reach without bringing it prematurely into shadow, holding it steady for one of the performers to grasp it by the leg and lift it down to the floor close to the curtain.

As seen by the audience, the hand of the performer passes up out of sight, and fetches the chair, or table, as the case may be, down from the ceiling. The article may be passed off in the same manner by reversing the proceeding. All small objects, such as fishes, birds, mallets, kettles, etc., are cut out of pasteboard, and always held parallel with the curtain. To make a false nose, cut a piece of pasteboard to the required shape, and split open the back-edge sufficiently to allow the real nose to be inserted; it can be fixed securely, either by strings attached to each side and tied behind the head, or by gumming on with

adhesive plaster. The latter plan is the best, as it admits of the nose being apparently pulled off; and a handful of sawdust will make a good substitute for the consequent flow of blood. Costumes can be made of any old stuff, and trimmed, when needed, with paper.

The terms "right," "left," etc., refer to the portions of the stage as viewed by a performer facing the audience.

In the following acts the stage-action is given in as few words as possible, the stage-directions being in italics, between parentheses.

The Feejee Islanders at Home.

CHARACTERS.

KAMEHA—King of the Cannibal Islands.

OCHEE—Kameha's son, a prince of the blood royal, and Commissary-general of the tribe.

AN INFANT FEEJEE—A two-year-old native.

SLEEK—A missionary, short, fat and sleek.

COSTUMES.

KAMEHA—In tights, with short skirt reaching just above the knee. Woolly head, and three feathers stuck upright on back of head. Projecting nose, with ring hanging from it. Woolly beard on chin.

OCHEE—Also in tights and short skirt; nose and ring having a strong family likeness. No feathers on his head.

SLEEK—Tight-fitting tail-coat and pantaloons. Silk hat. Exaggerated clerical lappels to his shirt-collar. Closely-fitting scalp covering his hair, and a decent wig over the scalp.

AN INFANT FEEJEE—In tights altogether, and tight-fitting scalp.

The costumes will require but little trouble to prepare. The tights may consist of ordinary merino elastic under-shirts and

drawers, and stockings. A horse-hair wig, such as is used by negro-minstrels, if at hand, is the very thing, but it may be made of cotton-wool sewed into a tight-fitting muslin skull-cap, or even on the elastic cotton caps used by skaters and bathers. If possible, however, a trick-wig should be obtained for Kameha, which allows of the hair on the top of the head being pulled upright by means of a string; this is very effective. The savage's feathers and Sleek's collars are made of stout paper.

A rag-figure resembling Sleek should be prepared; the head, arms and legs being sewn on in such a manner that they will hold together, but allow of being easily separated.

PROPERTIES:—Umbrella; Book; Bow and Arrow (of rattan); Tomahawk; Butcher-knife; Fan; Egg; Chicken; another Chicken, with an arrow stuck through it.

SCENE.

On right side, the entrance to a hut. On left side, a large pot hanging between poles.

The hut is made of stout paper, and should not take up an inch more of the width of the curtain than is necessary to show the entrance; this latter is cut out of the paper and covered with thin tissue-paper, which must be oiled if not sufficiently translucent. The entrance should appear only a little darker than the light part of the curtain. The height of the hut may be five feet, and the entrance four feet.

The pot or kettle is also made of thick paper, with a wire handle, and suspended by a stout cord from the two sticks which serve for poles. These are fastened at top, and secured against the frame of the curtain in such a position that the kettle hangs on the stove with its side against the frame. The kettle is about two feet high and eighteen inches wide, and rests on a square fire-place made of paper, a square portion in the front being cut out to represent bars. These bars are covered with red tissue-paper to imitate the glow of the fire within. The illustration, Fig. 1 represents the curtain stretched

on the frame, and the paper-scenery in position, the strips of wood fastened to the frame at A and B, and the fire-bars, C, to

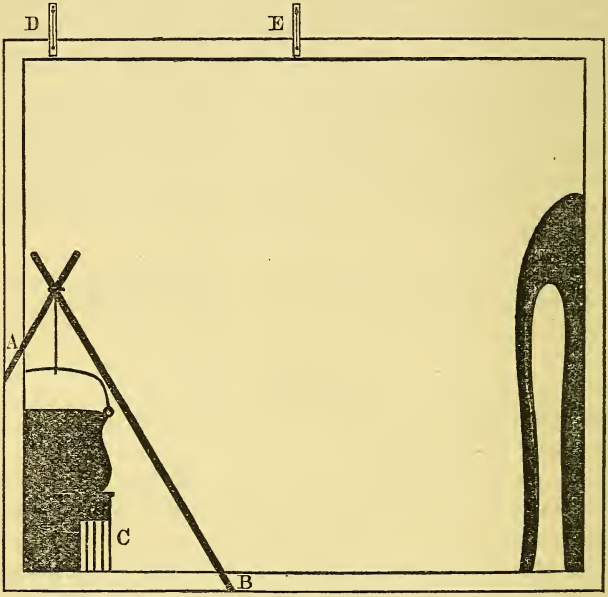

FIG. 1.

be covered with red tissue-paper. Right over the kettle nail a strip of wood, D, on to the frame, and insert a small eyelet near the upper end of it. Arrange a similar eyelet, E, over the centre of the curtain. Pass a piece of fine sewing-thread through each; at one end of each thread fasten a hooked pin, and secure the other ends on separate nails on the side of the frame. On the string D, hook a chicken, and on the string E, the other chicken, with the arrow in it; haul the latter up out of sight over the curtain, and let the former hang down in the shadow of the kettle. In front of the fire lay a few sticks on the ground.

Commence with the light in the "first position." (See p. 143.)

(*Enter* KAMEHA, *with bow and arrow and tomahawk, over light.*)

KAMEHA looks right and left, dips finger in pot, tastes it, shakes his head; goes into hut, comes out again, stands at entrance; points at kettle, then at his open mouth; shakes his head; claps his hands.

(*Enter* OCHEE, *over light.*)

Threatens Ochee, points at kettle, squats down near hut, and goes to sleep.

OCHEE puts his fingers to his nose, cuts a caper, and picking up sticks throws them into the fire. Runs into hut, returns with fan, blows fire. Kettle boils. (*A mouthful of cigar-smoke puffed from the side as if issuing from the kettle produces the appearance of steam.*) Cuts another caper and produces an egg, which he drops into the kettle, and then squats down in front of his father and nods, as if asleep.

KAMEHA wakes up, sees Ochee asleep, and hits him on the head with his bow to wake him.

OCHEE wakes up with a start, rubs his eyes and turns round to Kameha, who points to kettle. He then goes to kettle to get the egg, looks into kettle, starts back in amazement. Beckons his father, who looks over his shoulder in the pot. (*The chicken on D is now hauled up by jerks*). At each movement of the chicken both start with surprise. The chicken disappears over the curtain; both point to the place. (*A strip of cardboard with* BAD EGG *cut out in it may be held for a moment from the side of the curtain over the kettle. The chicken should now be drawn down again by means of a stick with a hook at the end, the whole operation being done so as to produce no shadow on the curtain.*)

KAMEHA points to the words *Bad Egg*, and hits Ochee on the head.

OCHEE falls down with legs up, jumps up, runs into hut and brings out another egg.

KAMEHA snatches the egg, smells it, shakes it, nods his head

in approval, drops it in kettle and turns round to Ochee, shaking his fist. (*The chicken is now hauled up near the top of the curtain, unobserved by the players.*) He turns again and looks into kettle. (*The chicken is let down, so as to appear as if standing on Kameha's head.*)

OCHEE claps his hands and points at chicken.

KAMEHA looks up, sees the chicken (*which is quickly drawn up out of sight*), runs into hut for bow and arrow, appears again at entrance and shoots up (*so that the arrow will fall beyond the curtain. The chicken at E is now let down, fluttering, as if wounded*).

BOTH fall down afraid.

OCHEE makes a grab at it, but it is hauled quickly up again.

BOTH shake fists at one another and stamp.

KAMEHA kicks Ochee over light and exits into hut.

OCHEE comes out of hut, pushing infant Feejee before him up to the kettle.

INFANT turns round, with hands together, and begs to be spared.

OCHEE boxes his ears and carefully puts him in the kettle and exits (*left*).

KAMEHA, putting out his head from hut, watches these proceedings with satisfaction, withdrawing his head when OCHEE leaves.

(*Enter* SLEEK, *left, with umbrella under arm, and book in left hand, as if reading.*)

SLEEK, making gestures with right hand, as if preaching, advances slowly. Starts, looks around him, dips finger in kettle, withdrawing it quickly, as if burned; blows on his finger and examines it closely. He again looks in kettle, and discovers infant; lays down book and umbrella; holds up hands in horror; lifts it out and wipes it off with his hands.

INFANT runs off (*left*).

KAMEHA puts his head out of hut and draws it in again.

OCHEE comes out of hut on all fours and goes toward Sleek.

SLEEK turns suddenly, sees the hut, and steps toward it, but tumbles over Ochee; gets up slowly, rubbing himself; tries to grasp Ochee, who jumps over light.

KAMEHA appears at door of hut with bow and arrow. (*He must shoot so as to hit the book, which Sleek holds conveniently for the purpose.*) Holds up hands in amazement, at his shot being warded off; kneels down and kisses Sleek's foot in token of submission.

OCHEE enters (*left*), behind Sleek, looks in kettle, finds the infant gone, turns round, sees Sleek, creeps up to him, runs knife round his head and scalps him (*lifts his wig off*), and throws scalp to Kameha.

SLEEK puts hands to head and stamps with pain.

KAMEHA runs into hut, returns with tomahawk, hits Sleek on head, knocking him down, and general scuffle on top of Sleek (*affording opportunity for Sleek to roll away back under light, and the stuffed figure to be rolled into his place; during this the light must be raised up gradually about two feet, and then transferred to the "second position."* *See page* 143).

BOTH get up slowly, one at each end of the figure.

KAMEHA lifts one leg of figure and lets it drop.

OCHEE lifts one of the arms and drops it again; lifts the figure to a standing position (*holding it by the middle of back with one hand*).

KAMEHA examines arm, leg, etc., rubs his stomach, then rubs his hands with satisfaction and goes into hut.

OCHEE lets the figure slope backward, as if heavy, and pushes it upright again, staggering. Same business repeated.

KAMEHA comes out of hut with saw, seizes an arm and cuts it off. Takes hold of the figure and hands the arm to Ochee.

OCHEE takes it to the kettle, drops it in, cuts a caper, and looks in after it. (*The arm stretches up out of the kettle, hits Ochee on the head, and falls back into the kettle. This is done by the manager, from the side, using his own arm and fist.*) He

rubs his head, turns round and takes the figure again from Kameha.

KAMEHA cuts the other arm off and holds the figure as before.

OCHEE takes the arm to the kettle, again receiving a blow on the head which knocks him backward, upsetting the figure and Kameha; general fight again, ending by their resuming their former positions.

The same business is repeated with the legs, which are in turn cut off and transferred to the kettle; last of all the head.

KAMEHA examines the body and sits down on it.

BOTH rest a moment, watching the pot, which begins to steam.

KAMEHA gets up, goes to the pot, pulls out a leg, tries it with his teeth, struggling violently to bite a piece. No go; throws it back in pot. (*The body has meanwhile been withdrawn by means of a hooked stick.*) Goes back to seat himself again and tumbles over backward; looks around for the body; it is gone; takes hold of Ochee, points to the spot where the body was lying, and boxes his ears. Points to kettle and shoves Ochee toward it.

OCHEE looks in kettle, lifts an arm half out, which knocks him down.

KAMEHA picks him up, kicks him, goes to kettle, and is also knocked down by a leg; sits up, rubs his eyes; gets up and looks again in kettle, puts his hand in, but finds nothing. (*The chicken is now let down from D on to his head and the manager crows*); looks up quickly, sees chicken (*which is drawn up with a single jerk*); rubs his eyes, looks up where the chicken disappeared; looks again in kettle, and finding nothing gets in a passion; turns round, stumbling over Ochee; gets up and faces Ochee, points to his arms and then to the kettle, to his legs and head and again to the kettle; makes a motion as much as to say "they are all gone." Points again at kettle.

OCHEE looks at kettle also. [*The head sticks out of the pot and makes a Ha! Ha!!*)

BOTH start and run into hut, returning cautiously on tip-toe.

(*Light to "first position," while both are in hut.*)

SLEEK, dressed as before, with wig and hat on, enters slowly (*left*), exactly as at first.

KAMEHA sees him first, and his hair stands on end with fear. Trembles excessively and jumps over light.

OCHEE then sees Sleek, and rolls over back into the hut.

SLEEK points at him and then at the book, which he holds up aloft as the triumph of civilization over barbarism. (*A low chair or stool is handed him over the light.*) Puts the chair in centre of curtain, mounts it and gesticulates as if preaching (*moving continually to hide the effect of the change of position in the light, which should be very gradually raised perpendicularly from its position to about five feet from the ground*). When at that height, he finally makes a bow and steps down from chair (*straight back under the light*). (*To the audience, Sleek will seem to step down into the ground.*)

(*Curtain.*)

Ah Sin in Search of a Meal.

CHARACTERS.

CHINAMAN—Hungry and moneyless, in search of a meal.
RESTAURANT KEEPER—With a very mixed bill of fare.
WAITER—Too active to wait long.
CARPENTER—With such a saw as you never saw before.

COSTUMES.

CHINAMAN—This part should be sustained by a small thin person dressed in tight drawers; short sack coat, with short sleeves; Chinese cap, with brim turned up all round; a long pigtail back of head; long moustache, hanging down about a foot, made of soft cord; and, if possible, short thick shoes, in Chinese style; a piece of putty stuck on the

tip of his nose, so as to make a handsome pug (if naturally so gifted omit the putty), and high cheek bones, made with the same material, will add greatly to the Celestial make-up of his appearance.

RESTAURANT KEEPER should be portly, or be padded to appear so, and should wear an apron in addition to a plain Chinese costume; he must have no hat, but wear his hair smooth on his head, with pigtail and moustache.

WAITER is best represented by a thin-legged person, who can take a long stride, and wears neither coat nor hat; a short apron will complete his costume; his head got up as ludicrously as possible, and in Chinese style.

CARPENTER need be distinguished only by a square paper cap.

PROPERTIES:—Large Saw with exaggerated teeth. Bill-of-fare: a strip of strong paper, six inches wide and three feet long, with different designs cut out in succession; for instance; a string of four or five sausages, a frog, a fowl, a pig, a nice pair of rats, a snake, a cat, a dog, half a dozen eggs, and as much as will fill the paper in length, of such humorous objects as the fancy may suggest. Articles corresponding with the bill-of-fare, made of pasteboard. Restaurant-check, consisting of a square paper with $12 cut in it in the manner shown in the illustration, Fig. 2. Basket.

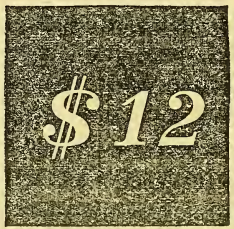

FIG. 2.

SCENE.

The right edge of curtain should be trimmed with Chinese cornices similar to the side of a pagoda; and from the upper part

a swinging sign, with the words, RESTAURANT—NO TRUST, cut in it; this can all be done by cutting the required shapes out of stout paper (see Fig. 2.) and pinning them on the curtain.

(*Light in "first position."*)

(*Enter* CHINAMAN *over light.*)

CHINAMAN, staggering with weakness from extreme hunger, manifested by pressing both hands on stomach, pointing with finger repeatedly to open mouth, and sadly shaking the head and waving the hands. In the course of his agonies he catches sight of the restaurant-sign and goes through action of delight, cutting capers, throwing up and catching his hat, etc.; at last summons Restaurant Keeper, by stamping twice with foot and and majestically beckoning with one arm; then stands with folded arms, waiting.

RESTAURANT KEEPER enters (*right*), obsequiously bowing and rubbing his hands one over the other.

CHINAMAN demands food (*stamps twice and points with finger to open mouth*), and then points with hand (*off right*), as if instructing him to go and fetch something to eat.

RESTAURANT KEEPER unrolls a long bill-of-fare, pointing to the different articles on it, as if for the Chinaman to select to his taste.

CHINAMAN selects a great variety, and exhibits signs of impatience.

RESTAURANT KEEPER turns to go (*off right*), and receives an additional impetus from Chinaman's leg.

CHINAMAN continues to manifest severe internal pangs of hunger, pointing to open mouth, and rolling on the ground on his stomach, and a variety of other contortions. (*This should be the result of careful practice, as the shadow can be made to assume most ludicrous and impossible positions, if ingenuity be exercised*).

WAITER enters (*right*), empty handed, and is received with a fury of impatience by Chinaman, who finally chases him off the

stage (*left*), follows him, and both reappear immediately (*over light*) in flight and pursuit, and the Waiter escapes (*off right*).

CHINAMAN, exhausted, puffs and blows, shaking fist (*off right*), and finally sits down, squatting (*left of stage, facing right*).

WAITER enters (*right*), with a basket full of the articles Chinaman has ordered, and sets it down in front of him.

CHINAMAN, in delightful anticipation, signs impatiently to Waiter to hand over the food quickly, and receives, one by one, a large number of objects from the Waiter, which he, with great ostentation, swallows, rubbing himself down the breast and showing signs of extreme delight. (*The act of swallowing is accomplished by passing the object just behind the shadow of the open mouth, and letting it drop down at the side of the performer, where it can remain flat on the ground, and may be used over and over again, at the option of performer.*) At last he comes to a big rat, which he holds up by the end of its long tail. At this rather less delicate morsel he hesitates, measures his open mouth with his fingers, and compares with size of rat. After some doubt, he crams it (apparently) down, but before he lets go of its tail (the only part now visible) he chokes, and tries to eject it, seemingly tugging at the tail to get it out, in which, after a protracted struggle, he succeeds, and shows symptoms of great relief; after viewing it a moment he again attempts to swallow it (having first bent it a trifle, so as to make its shadow a degree thinner), and manages to worry it down. (*During this time the performer must manage to stuff out the front of his drawers with a cloth, previously laid flat on the ground; so that, when he gets up, his insides will appear to have benefited by his repast.*) He now gets up, throws basket (*over light*), and then kicks Waiter (*over light*), and dances around, delighted to find that his stomach is in better condition.

RESTAURANT KEEPER enters (*right*) and goes through business of complimenting him on his improved appearance, concluding with politely requesting his money, handing Chinaman a $12 restaurant-check.

CHINAMAN as politely receives it and gracefully bows Restaurant Keeper out. (*Exit Restaurant Keeper, right.*) He then regards the card with astonishment, pulls both pockets inside out, feels all over himself, looks in his shoes—can't find a cent; first appears greatly troubled, then stands in attitude of deep thought (*left hand on right elbow, head bent down a little, and right forefinger tapping forehead*).

RESTAURANT KEEPER enters (*right*), demands his money, (*holds out left hand, palm upward, and taps it with back of fingers of right hand, also palm upward*).

CHINAMAN conveys him the information that he has none.

RESTAURANT KEEPER indignantly and peremptorily demands it, working himself up into a passion, threatening Chinaman.

CHINAMAN falls on his knees and begs to be spared.

RESTAURANT KEEPER won't hear of it; calls (*claps his hands three times*) for Waiter, who enters (*over light*) and orders him to fetch the Carpenter (*points upward and goes through motions of sawing*). Exit Waiter (*left*), returning immediately (*same way*) with Carpenter.

(*Light transferred to "second position."*)

RESTAURANT KEEPER signs to Carpenter that Chinaman has eaten till his stomach has swelled, and then won't pay, and explains by signs that he wants Carpenter to cut him open, in order to get his food back again.

CHINAMAN, horror-stricken, implores for mercy, but can make no impression on the obdurate Restaurant Keeper, and finally tragically faints (*centre of stage*) from terror. Exit Restaurant Keeper (*right*).

CARPENTER with a great deal of preparation and fuss, with the assistance of Waiter, who holds Chinaman's legs down, commences to saw him open, longitudinally, of course.

Positions—Chinaman, lying full length on ground, head to right. Waiter (*left*), kneeling, with hands on Chinaman's feet, Carpenter (*right*), with left hand on Chinaman's forehead, holding his head down, saw in right hand, going through motion

of sawing, apparently getting deeper at each cut. (*This action takes place at side of, and not on Chinaman; the saw will thus appear to penetrate.*)

WAITER, laughing, picks up all the articles that Chinaman swallowed (*now lying flat by Chinaman's side*), one by one, looks at them and throws them over light. (*While this is going on the cloth must be withdrawn from Chinaman's drawers, so that his stomach will have shrunk to its former meagre dimensions.*)

CHINAMAN during this operation occasionally gives a twitch or a start, as if of pain.

CARPENTER then goes off (*left*), returning with a stout twine, and long (*wire*) needle, and immediately goes through the motion of sewing up Chinaman's much-abused inwards, at conclusion of which all exeunt (*left*), except Chinaman.

(*Light to "first position."*)

CHINAMAN gradually recovers; rubs his eyes, as if he had been dreaming. Gazes with dismay at his reduced stomach, and after a little by-play of uncertainty what to do gets slowly over the light.

(*Curtain.*)

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